

**The Role of Human Experience in Enhancing Arab Traditional
Identity Awareness in Interior Design Education in Kuwait**

Mohammad Al-Salem

A thesis submitted in partial fulfillment of the requirements of the University of
Lincoln for the degree of Doctor of Philosophy

2014

Dedication

To my parents Zainab and Ali who believe in me and have the vision to appreciate the value of Higher Education. To my wife Hind and my children Salman, Omran, Shatha, Nour and Salem who offered me unconditional love and support throughout the period of this research.

Acknowledgment

I give thanks to Almighty Allah for sparing my life and the ability to give me the strength and wisdom to undertake this piece of research. Therefore I should extend my thanks to my wonderful parents (Ali & Zainab) and my lovely wife (Hind), who have encouraged me and give me the zeal and confidence through out my research journey.

Many thanks also go to the community of the Faculty of Art, Architecture and Design to the visiting speakers, and to the staff who contributed to the weekly discussions in the seminars. I also, extend my appreciation to the Chief Architect Wael Al-Masri and his community at Wael Al-Masri office in Amman, Jordan who provide me with information about Arab Gulf architecture and interior design. Finally, my appreciation extends to those who agreed to take part in this study about the Public Authority of Applied Education and Training in Kuwait. They provided me with primary data to support the conceptual framework. Without their help, this study would not have been possible.

Contents

Abstract.....	11
1 Chapter One: Introduction to the Research	13
1.1 Introduction.....	13
1.2 Problem Statement.....	14
1.3 Research Aim	17
1.4 Research Objectives.....	17
1.5 Research Questions	18
1.6 The research hypotheses are as follows	19
1.7 Contribution to Knowledge	19
1.8 The Research Methodology	20
1.9 Organization of the Thesis	21
2 Chapter Two: Literature Review	24
2.1 Introduction.....	24
2.2 Globalization as a background.....	25
2.3 Globalization in the Islamic/Arab Context.....	28
2.3.1 Global Opportunities for the Islamic/Arab World	31
2.4 Traditional Identity.....	32
2.4.1 Definitions of Tradition	33
2.4.2 Definitions of Identity.....	34
2.4.3 Arab Architecture and Traditional Identity.....	37
2.5 Design Education and Identity Challenges	39
2.5.1 Challenges in Arab Education	41
2.5.2 The Identity Crisis in Arab's Design Education	44

2.6	Human Experience and Traditional Identity.....	47
2.6.1	Interior Design Education and Human Experience	51
2.7	Conclusion	55
3	Chapter Three: Research Methodology	57
3.1	Introduction	57
3.2	The Interpretive Research Approach	59
3.3	The Reason for Using Comparative Research	61
3.4	Curriculum Analysis	62
3.5	Interviews	63
3.5.1	Defining the Purpose of the Study.....	65
3.5.2	Selecting the Study's Sample.....	66
3.5.3	Designing Interview Formats.....	67
3.5.4	Developing Interview Questions	69
3.5.5	Selecting and Training Interviewers	70
3.5.6	Pilot-Testing the Interview	71
3.5.7	Conducting the Interview.....	72
3.5.8	Interpreting Interviews Data	74
3.6	Quantitative Method: Questionnaire	77
3.6.1	Defining Research Objectives	77
3.6.2	Selecting a Sample	78
3.6.3	Designing the Questionnaire Format.....	79
3.6.4	Pilot-testing the Questionnaire	80
3.6.5	Pre-contacting the Sample	80
3.6.6	Writing a Cover Letter and Distributing the Questionnaire	81
3.6.7	Following Up With Non-Respondents.....	82
3.6.8	Analyzing Questionnaire Data	83

3.7	Ethical Concerns.....	83
3.7.1	Anonymity	88
3.7.2	Confidentiality	89
3.8	Conclusion	90

4 Chapter Four: The Current Situation of Interior Design Education in Kuwait.....92

4.1	Introduction	92
4.2	Kuwait's General Background	92
4.2.1	Economic Aspects.....	94
4.3	Identity Crisis in Gulf Architecture	95
4.4	Rethinking Design Identity	98
4.5	Identity Crisis in Design Education.....	101
4.6	Brief Background of Architecture Education in Kuwait.....	104
4.6.1	Identity Concerns in Today's Kuwaiti Education	105
4.7	Interior Design at PAAET in Kuwait.....	108
4.7.1	Curriculum Findings	109
4.7.2	Overview of PAAET's Curriculum Findings	115
4.7.3	Staff Members' Interview Findings	116
4.7.4	Summarizing Interviews	122
4.8	Conclusion	125

5 Chapter Five: The Current Situation of Interior Design Education in Bahrain and Saudi Arabia127

5.1	Introduction	127
5.2	Interior Design Education in Bahrain (KU).....	128
5.2.1	Course Objectives.....	129

5.2.2	Bahrain (KU) Interior Design Course Descriptors	132
5.2.3	Staff Members' Interview Findings at KU (Bahrain)	136
5.2.4	Summarizing Bahraini Interviews	142
5.3	Saudi Arabia, KFU, Interior Design Department.....	146
5.3.1	KFU Course Objectives.....	147
5.3.2	Saudi Arabia (KFU) Interior Design Course Findings	148
5.3.3	Staff Members' Interview findings at KFU (Saudi Arabia)	152
5.3.4	Summarizing Saudi Arabian Interviews	156
5.4	Overview of Curricula and Interview Findings	159
5.5	Analysis of Findings from Students' Survey	163
5.5.1	Overall Frequencies	164
5.5.2	Significant Differences Between the Schools	169
5.5.3	Overview of Students' Survey	179
5.6	Conclusion	180

6	Chapter Six: Employing Human Experience to enhancing traditional Identity in Interior Design	182
6.1	Introduction	182
6.2	Interior design: between art and science.....	183
6.3	Human experience and Interior Spaces	184
6.4	Human Experience and Design Identity	188
6.5	Experiential Approach in Interior Design Education at University of Lincoln	191
6.5.1	Implementing an Experiential Approach in Design	193
6.5.2	An Experiential Approach to Utilizing Design Identity	195
6.6	Experiential Qualities in Islamic and Arab's World.....	198
6.6.1	Kinetic Experience and tradition	199
6.6.2	Light/Shadow and Color Experience and Traditional Qualities	203

6.6.3	Haptic Experience and Traditional Qualities	207
6.6.4	Acoustical Experience and Traditional Qualities	213
6.6.5	Olfactory Experience and Traditional Qualities	216
6.7	Traditional Desert Lifestyle and Shelter	221
6.7.1	Dwelling in the Desert	223
6.7.2	Experiential Identity of The Desert Lifestyle and Shelter	228
6.8	Traditional Coastal architecture	230
6.8.1	Traditional Materials and the Experiential Identity	231
6.8.2	Al-Safat Square: Between Coastal and Desert Culture	233
6.9	Overview of the Kuwaiti Traditional Built Environment	236
6.10	Human Experience as a tool for Promoting traditional Awareness in Interior Design Education	237
6.11	Case Study One: 'Towaiq' Palace (In Saudi Arabia, Riyadh, Diplomatic Quarter)	238
6.12	Case Study Two: Al-Fahaheel Shopping Centre in Kuwait	243
6.12.1	The Building's Name as an Historical Essence	244
6.12.2	Water, an Element of Traditional Inspiration	247
6.12.3	Global Concept in a Local Context	249
6.12.4	Between Interior and Exterior	252
6.13	Research Framework	257
6.13.1	Human Experience in ID Education	257
6.13.2	4Dimention Simulation and the Experiential Library	261
6.13.3	Phenomenology and the Interior Design Course	263
6.14	Conclusion	268

7 Chapter Seven: Conclusion, Contribution to Knowledge and Further Studies.....	270
7.1 Introduction	270
7.1.1 Design Identity in Interior Design Education	270
7.1.2 Human Experience and Identity awareness	273
7.1.3 Architectural Essences: Past and Present.....	276
7.2 Contribution to Knowledge	280
7.3 Recommendations for Further Research	281
8 Reference List	284
9 Appendix.....	300

List of Figures

Figure 1: Sequence of literature review components (illustrated by the researcher).....	25
Figure 2: Essential and nonessential identity (illustrated by the researcher).....	36
Figure 3: Layers of architecture consciose (sorce: modified from original sketch by correa, 1994)	53
Figure 4: Kuwait, Al-Damam & Bahrain on the Gulf map Ministry of Information, Kuwait Government Online (2013)	56
Figure 5: Kuwait position in the Gulf region ((Source: Ministry of Information, Kuwait Government Online, 2013).	93
Figure 6: Saleh Al-Mutawa architecture, Kuwait (Source: Mahgoup, 2004, p.5)	97
Figure 7: Cooling Towers at Qatar University (Source: On Site Review Report of Qatar University)	100
Figure 8: Curriculum's contents in light of the three research themes (Illustrated by the researcher)	110
Figure9: section (A) Design Identity	171
Figure 10: Practicing identity in design project.....	175
Figure11: Experiential awareness	178
Figure 12: Integrating three core themes in design education (Designed by Researcher).....	181
Figure 13: Different activities evoking different human experiences (photographed by the researcher).....	194
Figure 14: Top floor, restaurant area (photographed by the researcher)....	195
Figure 15: Arab Alleways the traditional kinetic experience: from public to private zone (Source: Ragette, 2003, p.53).....	202

Figure 16: Entrance of The Great Mosque of Mardin in Turkey: Shadow as a spiritual meaning (Researcher collection).....	207
Figure 17: Alhareed celebration in Jazan, Saudi Arabia (source: www.alriyadh.com).....	219
Figure 18: A desert traditional shelter "House of Hair" (source: Vine and Casey, 1992, p.62).....	224
Figure 19: decoration in traditional house in Jeddah (source: researcher collection).....	226
Figure 20: Black tent for multi-climate use (illustrated by the researcher).....	227
Figure 21: Kuwait's old harbour (Researcher Collection).....	233
Figure 22: Old Souk in Kuwait city (Researcher Collection).....	236
Figure 23: Towaiq Palace. Harmony of Place, Function and Heritage (Source: www.Archnet.org).....	238
Figure 24: Movable lightweight (desert tent) and fixed solid structure (Source: www.Archnet.org).....	240
Figure 25: Interior floors paved with marble, which is broken by strains of stone (Source:www.Archnet.org).....	241
Figure 26: Combine between the dryness and wetness meaning (Source: www.Archnet.org).....	242
Figure 27: The Al-Fahaheel Development (source: Intl, 2007, p.108).....	243
Figure 28: Old method of drying fishing nets and signage design: an inspiration from the fishing net (source: Intl, 2007, p.108).....	245
Figure 29: Water reflection as a phenomenon value (Photographed by the researcher).....	249
Figure 30: The Rotana Hotel and the Al-Manshar Shopping Centre (Source: Amaar,107, 2007, p.36).....	251
Figure 31: East entrance and car parking, Value of enclosure (Photographed by the researcher).....	251
Figure 32: Different spatial experiences from different positions, times & materials (Photographed by the researcher).....	254
Figure 33: Interior traditional experiences (Photographed by the researcher).....	255

Figure 34: Different feeling from different views (Photographed by the researcher).....	257
Figure 35: Yung students after learning the Al-Sadu technique (Photographed by the researcher).....	259
Figure 36: Employing Experiential approach in interior design Education in Kuwait.....	268

List of Tables

Table 1: The PAAET Interior Design objectives in the light of the research themes (source: Alrifai, 2009, p.41).	111
Table 2: ID at PAAET, five-course classification in light of the research themes (Designed by researcher).....	113
Table 3: Emerged themes from PAAET staff interviews.	118
Table 4: The KU Interior Design objectives in light of the research themes (sources: KU website, 2012).	129
Table 5: Interior Design courses' classification in light of the research objectives (KU website, 2012).	132
Table 6: Emerged themes from KU staff interviews.	137
Table 7: The KFU Interior Design objectives in light of the research objectives (source: KFU website, 2012).	147
Table 8: ID course s classification in light of the research objectives (source: KFU website, 2012).	148
Table 9: Emerged themes from the KFU staff interviews.	153
Table 10: Over all interior design curriculums' objectives and credit hours..	160
Table 11: Over all course descriptions.....	161
Table 12: Summary of overall questionnaire findings.	166
Table 13: Test statistics, section (A) students' design identity awareness...	170
Table 14: Mean ranking of section (A).	171
Table 15: Mean ranking of section (B)	173
Table 16: Test statistics, section (B) design identity in students' projects.	175
Table 16: Test statistics, section (B) design identity in students' projects.	175
Table 17: Mean ranking of section (C).	177
Table 18: Test statistics, section (C), students' experiences of design identity.	178

Abstract

This thesis argues that contemporary Arabian Gulf traditional design has lost its values. From large-scale developments to single detailed objects, one can easily see the deep and rapid impact of globalization on Arabian Gulf architecture, Kuwait in particular. The striking forms, rooted in the global influences on the one hand, and the superficial use of traditional Arab architectural motifs on the other, reflect the detachment of the new design generation from any true sense of the past.

The study reveals that the new generation of designers has become obsessed with the modern styles. What is more, today's Arab undergraduate educators hold a great responsibility toward their traditions to innovate and examine new ways of teaching design. Thus, rather than considering the discipline as the mere act of decorating, the new design generation will understand that Arab traditional architecture and interiors has never been based simply on formal visual composition, but always on a deeper understanding of experiential reality and human feeling.

In this regard, the curriculum, staff attitudes and students' viewpoints of the Interior Design Educational Department at the Public Authority of Applied Education and Training (PAAET) in Kuwait were examined in terms of how they address and deal with traditional aspects. Three methodological tools, curriculum analysis, interviews and surveys, were used to identify the current situation in the above respect.

By comparing the Kuwaiti school with two others in the region, through analyzing curriculums, conducting interviews with staff members and students surveys in (KU) in Bahrain and (KFU) in Saudi Arabia, it was revealed that the identity crisis in the region mainly has its roots in the economic revolution following the discovery of oil. An unintended consequence of economic change has been on the new generations, who, under global influences, have turned their thoughts away from local traditional values. Evidence of a lack of strategies to deal with traditional needs and aspirations were identified i.e. a miscommunication between theoretical and practical contents in the design

program was found. Nevertheless, some encouraging ways of treating traditional identity did emerge. It was discovered that the most effective interior design program is one which treats global, local and experiential issues in a dialectical way, rather than treating each one separately.

Therefore, the main contribution of this research is to offer a rethinking of traditional identity in interior design education to contextualize global influences, not to resist them. The purpose of this is to free the new design generation's thinking from the restriction of form and aesthetic aspects by going beyond the superficial meaning of physical design, and to reach inner values. To achieve this, the experiential approach to design, derived from celebrated contemporary architectural phenomenologists such as Steven Holl, Juhani Pallasmaa and others, will be adapted into the context of Arab interior design.

The research concludes with developing an experiential framework for interior design education. Although this research is with reference to the PAAET in Kuwait, it could be also applicable to other design institutions in the Arab World.

1 Chapter One: Introduction to the Research

1.1 Introduction

Gulf architecture, interior design in particular, is experiencing a critical influence from globalization upon its traditional identity. In turn, this perhaps has affected the new local designers, segregating them from their traditional context. Considering that education is a significant component of any society, it is important to examine its vital role in protecting and enhancing architectural identity awareness among a new generation of designers. It is essential for the Gulf States and Kuwait to re-examine their design educational programs in terms of their response to both global challenges and to local identity.

Design education and interior one in particular provides a fertile ground for study, allowing the researcher to experiment and examine alternative approaches (Ellitt, G. Fourali, G. and Issler, S., 2010, p.2-3) that will enhance identity awareness among the new generation of designers in Kuwait and the Gulf States. This can occur by demonstrating that traditional identity in design is not merely a frozen aesthetic and/or functional form found in old historical buildings or a beautiful image presented in a colorful book or glossy magazine. Rather, design identity is what emerges from our experience and a person's interaction with a particular environment.

It would be effective for Arab architectural and interior designers to examine the experiential approach as an alternative philosophical way of rethinking traditions. This approach is mainly derived from phenomenological theory, which has a philosophical base that has extensive applications in

Western architecture today; it may offer Arab's interior design education a new way of thinking that could facilitate new generations to regain confidence in their heritage.

Furthermore, if one considers a successful interior space to be one that reflects a particular identity that is inherently associated with human experience, it becomes essential for the new interior designers to realize that this discipline requires more than the mere decorating of surfaces to make them look attractive. Rather, practitioners involved in this discipline must go beyond the physical realm to reach inner experiential factors. Accordingly, Catherine Leone outlines the role of the five human senses in creating relaxing, healing interior environments. She asserts that an interior designer's responsibility goes beyond visual aesthetics and that this will not happen unless he or she promotes sensory data and uses them creatively within a design (Leone, 2013).

Therefore, after referencing this research with the interior design department at the PAAET in Kuwait with comparison with other 2 school in the Gulf region, this study will conclude with a suggested "Research Framework" for enhancing the experiential quality in interior design education in the Arab World.

1.2 Problem Statement

After one decides on a research topic, one must come up with the problem statement to narrow down the general idea of the research. "Once you have settled on a research topic, you are then ready to identify the research problem." (Glatthorn and Joyner, 2013, p.29). There are several reasons for

conducting this study in the light of the above introduction, which can be presented in the following, from general to specific.

In general, this study addresses global influences upon the Gulf's traditional identity. The region's architectural identity, which have witnessed sharp changes since the discovery of oil and the resultant upturn in the economy in the mid-twentieth century, has evidently been influenced by a sweeping globalization that transformed Gulf societies and cultures into a singular homogenous one (Pieterse, J. 2009, Al-Masri, 2008). The problem, therefore, is to demonstrate that the Gulf's architectural and interior design identity has changed as a consequence of this globalization. In the past, there was a considerable coherence between ancient Arab society and its built environment, but designers have turned away from traditional design values, reacting to the influx of materiality and new technology. This may has resulted in the production of contemporary buildings and interior spaces that do not express local traditional references.

Therefore, considering that local designers are to some extent responsible for this loss of traditional design identity, the researcher has restricted the research problem to interior design education as a discipline that plays role generating designers who could understand how to deal with traditional identity; i.e. graduates who do not consider design only as an aesthetic notion, but wish to reach deeper meanings of a physical environment.

As a result of being influenced by globalization, most new designers in Kuwait have lost confidence in their traditional architecture as source of inspiration in the contemporary context. Therefore, the researcher seeks to emphasize that design identity cannot be achieved by merely copying

traditional familiar forms and adding them as an aesthetic aspect to a new design, as most design students do. Rather, we must explore a new way of using tradition.

The final consideration in this research is the manner in which we treat heritage and traditional identity aspects in interior design education. One reason for the lack of traditional identity awareness among new designers is the way in which tradition and identity are treated in the educational context. Students are introduced to their traditional identity theoretically through textbooks in a classroom environment. Nevertheless, there are alternative ways that identity can be understood and taught. Current architectural and interior design discourses has plentiful justification for taking into consideration a wide range of perceptual sensibilities or intangible design such as sound, olfactory qualities, and movements of the body in space. However, this consideration is difficult because our design education and training are primarily visual. According to Latham K. (2009) intangible design is concerned with the scale of the invisible and intangible patterns of experience and use (Latham, 2009). Design objects may have intangible aspects, but as with emphasize of its physical aspects the intangible dimensions always become of secondary importance.

Since the intangible design allow people for experiencing and acting, rather than potential and geometrical and physical aspects, one has to highlight it in design education. Therefore, the following aim will be the essential fact that this research will tray to reach.

1.3 Research Aim

The research consists of a main aim, which is to develop a phenomenological framework for interior design education that allows new designer to understand Arab traditional meanings not as a mere superficial forms and decoration but it more in our experience as a human. Therefore, this study will explore alternative ways that aspects of traditional identity can be practically incorporated into the Arab educational curriculum, and into activities outside the curriculum, as a way to increase students' traditional awareness. It will explore specifically an experiential approach to design that has been used in the West, but has yet to be recognized in the Arab Interior Design practices. Not only for Kuwait, the experiential consideration, can be adapted for any other interior design school in the Arab World.

1.4 Research Objectives

The following are the goals of this research:

1. To critically examine local vs. global awareness in interior design education in Kuwait, compared to that of other schools in the Gulf region.
2. To critically examine the attention paid to experiential concerns in interior design education in Kuwait in comparison with other schools in the region.
3. To explore the hidden experiential qualities of Arab traditional built environments.

4. To put forward a framework for experiential approach to be employed in Arab interior design education, with reference to PAAET in Kuwait.

1.5 Research Questions

In order to layout the conceptual structure of the whole inquiry, and in order to reveal how the research aims will be fulfilled, the researcher has to develop the research questions (Piantanida and Garman, 2009, p.92). As a methodological point of departure for this research investigation, the researcher has developed the following central question. **To what extent can an experiential approach to design contribute to enhancing traditional identity awareness in Kuwait interior design education?** This is followed by the following subordinate questions:

- How has design identity in the Gulf region changed as a consequence of globalization?
- What is the current situation in Gulf interior design education in comparison with the Kuwaiti situation?
- What are the experiential components of interior design, and how do they contribute to enhancing the identity of a space?
- How do celebrated architects and designers incorporate human experiential philosophy in designing modern interior spaces?
- What are the traditional values of the Kuwaiti built environment that can be experienced?
- To what extent can the contemporary Arab built environment in the Gulf area replicate both traditional and global experiential qualities?
- To what extent can the experiential approach contribute to enhancing the sense of traditional identity in Kuwait's interior design programmes?

1.6 The research hypotheses are as follows

- There is a dynamic relation between contemporary Arab architecture and traditional one.
- Interior design education in Kuwait needs to consider traditional values more than mere physical thing.
- The design education system in Kuwait may need to search for new ways for enhancing and rethinking traditional values in new generation thought.
- Human experience that is derived from the phenomenological theory is useful device that can enhance traditional values in interior design education in Kuwait and the Gulf region.

1.7 Contribution to Knowledge

Fulfilling the stated aims and answering the questions will contribute to knowledge in the following ways. First, the experiential approach to design can be adapted in Kuwaiti interior design education in order to promote students' traditional identity awareness, and to enable them to contextualize the global influence on design. Out of this, the theoretical and practical contributions will emerge to support interior design education.

A second contribution, a theoretical aspect, is represented in the re-examination of the Kuwaiti traditional built environment using a phenomenological perspective to evoke traditional meanings that go beyond theoretical texts. This is unlike most of today's Arab textbooks, which treat traditions and historical design as abstract notions. This particular contribution

will offer new designers an opportunity to acquire a more in-depth understanding of their historical built environment.

The third contribution is theoretical, and is based on associating various common human experiential components, such as kinetic, acoustic, olfactory, and textural, with Arab interior spaces. Kuwaiti interior design education can benefit from the inclusion of these experiential aspects, which can be found in many architectural contexts across many cultures. This will make students aware of emotional aspects as sources for evoking traditional meanings when designing interior spaces.

A fourth contribution is of a more practical nature, offering interior design students a new way of observing interior design traditional identity using an experiential approach. Unlike what occurs during most of today's educational field visits, when students are taken to certain places to "see" traditions, an experiential approach to understanding the built environment will offer a new way of considering their traditional identity awareness. This will end up with a "Research Framework" offering Kuwait and Arab World design education a new way of integrating human experience in interior design curriculum.

1.8 The Research Methodology

In order to answer the research questions presented previously, a variety of research methods were used: content analysis, interviews, and questionnaires. The study describes and critically analyzes the traditional identity awareness of students and tutors in the Interior Design Department at the Public Authority of Applied Education and Training (PAAET) in Kuwait. This particular institution was selected because it is the only one in the

country that offers a higher education degree in the discipline of interior design. In this particular part of the research, the researcher is hoping to demonstrate the extent to which traditional identity is incorporated at this particular institution in order to strengthening the data. This study will then compare the findings with two other design education institutions, Kingdom University (KU) in Bahrain and King Faisal University (KFU) in Saudi Arabia. This research can provide useful suggestions that will aid in developing and enhancing identity awareness in design students. Content analysis will be used to examine the design curriculum, and interviews will reveal the interior design teachers' points of view as regards to employing traditional identity in their teaching of a design course. Questionnaires are used to examine students' points of view about the same issues that are explored in the staff interviews. A phenomenological approach is adopted to reveal traditional identity in the Kuwaiti built environment. As previously mentioned, this method of analysis will offer those involved in interior design education a new way of looking at traditional culture.

1.9 Organization of the Thesis

This thesis has eight chapters. **Chapter One** presents an overview of the research, describing the problems and questions, the aim, the study's objectives, hypothesis, methodology, scope and its organization. **Chapter Two** presents the literature review, which is divided into three main sections: traditional identity, human experience in architecture and interior design education. This chapter discusses previous studies conducted on the influence of globalization on traditional identity in general, and in the Arab

context in particular. Next, it focuses on the crisis related to the Gulf's architectural and interior design identity.

Chapter Three describes and discusses the methodology and procedures used to conduct this research. It explains the data collection methods used, and justifies the employment of content analysis, interviews and questionnaires. Moreover, it discusses the methods of statistical analysis. Finally, ethical issues are discussed in the light of the applied instruments.

Chapter Four discusses design identity awareness in Kuwaiti architecture, with an emphasis on interior design education. It also addresses the current situation in the Interior Design Department at PAAET. This will happen through: first, analyzing its interior design curriculum, and second, conducting interviews with design teachers. **Chapter Five** presents findings collected from two other interior design departments in the Gulf region through conducting the same methodologies that had been applied in the previous chapter, where the Kuwaiti interior design department was examined. In addition to the curriculum analysis and interviews conducted in this and the previous chapter, the students' survey results will be discussed in order to compare the three schools in terms of students' awareness of how to deal with traditional identity in their design.

Chapter Six discusses the experiential approach from a theoretical perspective, in terms of how it could be incorporated into interior design education in a way that can enhance identity awareness in the new design generation. This is illustrated through an examination of a number of architectural works found in various locations around the world, in which the designers had adopted an experiential approach and emphasized the local

aspects of identity of the location within a global context. Next, it discusses the significance of utilizing experiential quality in interior design education with addressing interior design department at University of Lincoln as a case study. After this I discussed the experiential components of buildings, such as kinetic, haptic, acoustic, etc., in terms of what they can reveal traditional space's meaning across cultures, but with an emphasis on Arab aspects with emphasize in interior design.

The experiential approach in Kuwait's traditional built environment for those with desert and coastal lifestyles were also discussed in this chapter. This provides a conceptual image of the experiential components discussed earlier in this chapter, and two contemporary cases studies were also included to demonstrate these essences. Then, this chapter concludes with developing a framework to enhancing traditional awareness in interior design education in Kuwait, and perhaps in the Gulf region.

Finally, **Chapter Seven** discuss an overall conclusion of the findings and discussions in light of the research aims and questions. Then I will discuss the contribution to knowledge and it will be concluded with a number of suggestions for further studies.

2 Chapter Two: Literature Review

2.1 Introduction

Globalization refers to a powerful aspect that has governed the world, some say, since the beginning of human existence, changing people, culture and their ways of life, including architectural identity (Adam, 2012, p.6; Ervin and Smith, 2008, p.47). Since education is an important component in any society, it becomes vital to examine its role in protecting and enhancing architectural identity awareness for new design generations. Moreover, as this research is about the Gulf States and Kuwait in particular, it becomes essential to re-examine their design educational programs in terms of their response to both the rapid global changes and their own traditional identities.

Therefore, this chapter will divide the literature into three major categories. The first will address globalization from various points of view in terms of definitions, history, opportunities and threats hence, the context of Arab traditions will be involved in a way that should help to formulate a clear approach for the following part of this chapter. The second will discuss definitions of traditional identity in general, and architecture specifically in the Gulf States and Kuwait. This particular section will discuss traditional identity as an experiential quality that is neglected in most contemporary Arab architecture. The third part will address architectural education and the identity crisis in the Arab region, along with the role of human experience in enhancing traditional awareness in design (See Figure: 1). The chapter will

conclude with a number of questions, which determine the framework for the research problem.

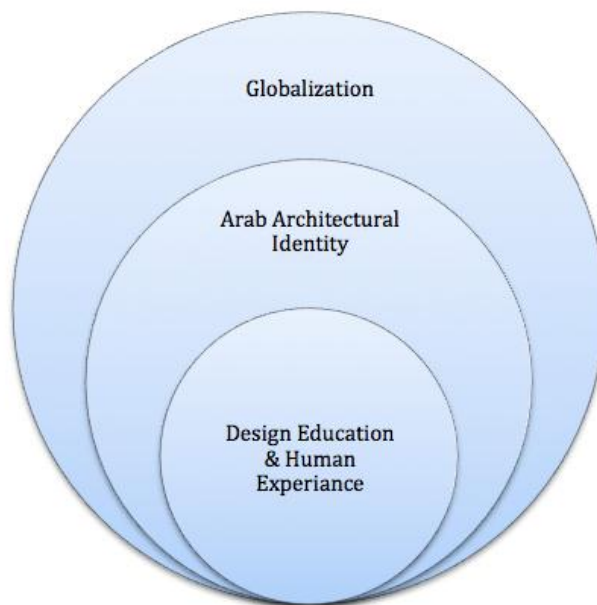


Figure 1: Sequence of literature review components (illustrated by the researcher).

2.2 Globalization as a background

The term “Globalization” does not have a fixed meaning. As defined in the Oxford Dictionary, globalization is a noun derived from the word “globe” and means phenomena of “covering or affecting the whole world” (Hornby and Crowther, 2005, p.659). However, Beerkens (2004) provided us with another definition of the Globalization. He described it as a “process in which basic social arrangements (like power, culture, markets, politics, rights, values, norms, ideology, identity, citizenship, solidarity) become disembodied from

their spatial context (mainly the nation-state) due to the acceleration, massification, flexibilisation, diffusion and expansion of transnational flows of people, products, finance, images and information” (Beerkens, 2004, p.13).

On the other hand, Scholte refers globalization to a trend and process, namely, the growth of trans planetary connections between people. People become more able—physically, legally, culturally and psychologically—to engage with each other in one world (Scholte 2005: 16).

Despite the apparently simple meaning of this word, an increasingly lengthy debate has been conducted in an attempt to identify its complicated meaning, without having reached an exact definition for this complex term. Therefore, the term globalization still has an unclear meaning due to its variation across time and place.

As it is a variable issue, this term is among the most controversial topics among scholars, who are split into two groups regarding its influence; some regard globalization as a positive phenomenon, while others claim that it is a new form of powerful cultural domination by Western countries over the rest of the world (Davies, D. 2012; Eade, 1997). However, this is not the only way of looking at globalization. It is a much more complex reality, and maybe has overlapping aspects.

Furthermore, globalization was defined as an historic mechanism, the results of which have been practiced and formed in many different societies in ways that unite human behaviors in all aspects of life: political, economic, and cultural (Hunter-Tilney, 2006; Jodah, 2000). In addition, the French philosopher Garaudy (2002) examined globalization from a critical viewpoint. He considers it as a movement stemming from imperialism, leading to more

division between the North and South. This division has destroyed the diversity of civilizations and their cultural products, and has shifted humankind into an imposed culture of “non-culture” (Garaudy, 2002).

Thus far, without touching upon the negative or the positive aspects of globalization, one can summarize its definition as a process of shifting local or regional traditions into universal ones. Additionally, one could describe it as a process that can emphasize and shape nations homogeneously under one umbrella in order to achieve particular objectives, thereby detaching the new generations from their traditions.

Furthermore, one must realize that the term globalization is not restricted to the modern world circumstances and/or a particular contemporary nation. Nevertheless, it is deeply rooted in history. Scholars largely agree that it emerged as a basis for trading and to meet economic requirements. In terms of its beginnings, authors are divided into two groups: some consider it a phenomenon situated deeply in history, while others perceive that its first emergence was in fact in the modern era. Although the first group agrees that the term is very old, these authors further differ in terms of specifying the exact civilization in which this term first emerged (Fofack, 2010; Scholte, 2000). In this regard, one can refer to Frank’s argument in *Reorient: Global Economy in the Asian Age*. He traced globalization to the very first days of human civilization, arguing that it has always been existent since the appearance of trade exchanges between Sumer and the Indus Valley Civilization in the third millennium B.C. (Frank, 1998, p.34). In addition, Broadman et al (2007) considered the first form of globalization as relating to

the Silk Road, which was established as a trade route across Asia, Africa and Europe (Broadman et al., 2007).

Conversely, Scholte (2000) argued that in terms of the emergence of globalization, one has to distinguish between several approaches to its definition. For him, if globalization means the idea of unifying the earth into a single place, then one has to consider religion as the first device that worked toward combining human civilizations under one faith. Each religion, such as Buddhism, Judaism, Christianity and Islam, aims to form a particular belief system which could lead such civilizations toward specific spiritual goals. In terms of secular thinking, globalization can instead be traced back to the 14th century, when supra-state governance encompassed all of Christendom. Alternatively, it perhaps emerged from the notions of international law in the 16th century, when a single set of secular rules was applied across the entire civilized world (Scholte, 2000). Thus, one can observe that globalization is not a single phenomenon; rather, it varies depending on time and place, as well as its interpretation. Therefore, since this research is mainly concerned with global influence on Kuwait as an Islamic/Arab country, it becomes crucial for the subsequent section to highlight globalization from an Arab perspective.

2.3 Globalization in the Islamic/Arab Context

Writers and scholars in the Arab region are divided into two groups with regards to globalization. The first group has totally rejected the concept, considering it an untrustworthy term and regarding it as an entirely Western school of thought. Under the aegis of a conspiracy theory, they claim that the

occidental world tries to roll over Arab traditions and economies, employing the sense of homogeneousness. This particular group believes that the only way to protect inherited Arab tradition is through resisting this “nightmare” known as globalization. The other group regards globalization as an advanced school of thought that provides positive and useful solutions for most Arab dilemmas. They consider it to be the only way that the Arab world can catch up with more developed civilizations (Meerhaeghe, 2012; Said 2002, p.27-28).

The French academic, Garaudy, is one of those who warn about globalization. His writings have been met with much agreement in the Arab and Islamic worlds. He has outlined occidental attempts to lead the world and indicated how the West attempted to dominate the globe, specifically vulnerable nations. In *Le Dialogue des Civilizations (Dialogue of Civilizations)*, Garaudy (1977) criticized what the occident has done to the rest of the world, stating that Western nations often steal others’ achievements. He warned the Arab nations, in particular, about being dragged into false calls for globalization, democracy and secularism (El-Shibiny, 2005, p.44; Garaudy, 1977, p. 40-43). This strict viewpoint, reflected in many contemporary writings, has found fertile, debating ground in most Arab societies.

One such example may be seen in Abuzaid’s *Between Globalization and Islamic Universality* (2007). He exposes the ugly face of globalization by revealing its hidden agenda. He argues that capitalism, in the aftermath of communism, came with a new language to dominate the world and to divide it into two main categories. The first is the occidental world, which is led by the United States which has all the elements of power. Secondly, the rest of the world, which is considered to consist of consumer nations that do not have

ownership rights over what they wear, what they eat, or/and what they drive (Abuzaid 2007, p.96). In attempting to reconcile the two extremes, the views for and against globalization, Kuwait and other states in the Gulf must not resist globalization, but must find a way of dealing with it. In this regard, we must review evidence which reveals the Islamic/Arab notion of globalization.

Muslim people believe that Islam has shaped and united a number of nations, including the Arab one, creating a sense of a global culture. Before Islam, Arabs consisted of a number of disjointed and rival tribes; instability was a common characteristic that prevailed in the Arabian Peninsula. Within a few years of the spread of Islam, which united Arab societies under one faith and under the wise leadership of the prophet Mohammad (peace be upon him), Arabs began to position themselves among the other great civilizations. They started to feel their path toward globalism and universality (Bennison, 2002, p.74; Hunke 1993, p.356). However, it must be mentioned that globalization from the Islamic perspective has a remarkable meaning. Evidence of this can be found in both the holy Koran and the Sunnah (a statement of the prophet Mohammad). In the Koran one can find:

O mankind! We have created you from a male and a female, and made you into nations and tribes that you may know one another. Verily, the most honourable of you with Allah is that (believer) who has Ati-Taqwa (piety) [i.e. he is one of the Muttaqun (the pious)]. Verily, Allah is All-Knowing, All-Aware (Quran, Part 26, No. 49, Verse 13)" (Jodah 2000).

Furthermore, in the Sunnah, the prophet Mohammad (peace be upon him) says: "A prophet was sent to his particular nation, whereas I was sent for whole people" (Al-Asqalani, 1986, p.328). From these two examples, AlJaberi verified the universality of Islam, in contrast with today's negative meaning of

globalization. He asserts that considering it a universal phenomenon Islam is not about imposing and/or enforcing Muslim traditions upon others, rather it is more about promoting and improving this traditions to be an active identity resource to meet contemporary needs (Abuzaid 2007, p.98). When considering today's notion of globalization from the Islamic/Arab viewpoint, one should understand that it is the Arabs' choice to consider this notion as useful or negative notion for their culture. Therefore, without discussing its harmful side, as previously mentioned, in the following section the researcher will draw attention to various opportunities through which the Arab community can benefit from this concept.

2.3.1 Global Opportunities for the Islamic/Arab World

Globalization, as with any other phenomenon, has positive and negative effects on human life. Because of these complex and integrated overlaps, it becomes almost equally important to explore the opportunities of globalization from the Arab perspective.

In his article "Globalization", Abdul-kareem Bakaar (2005) listed a number of opportunities that could be obtained from globalization. The researcher has selected the two most relevant points that could enrich the research argument. First, globalization is considered a strong reference upon which societies can test and evaluate their cultures. At a time of major information flow, globalization offers Arab societies an opportunity to learn from others how to succeed in rethinking and revealing traditional values. Second, globalization helps in improving people's ways of thinking to reach

the greatest level of universal thought. The open world offers opportunities to those who seek change for a better life (Bakaar 2005).

Based on these points, one can realize how it is crucial to consider globalization as a value from which Arab traditions can benefit. In conjunction with design and architecture, these opportunities may offer Arab nations a new creative way of treating their traditional identity in their design and architectural philosophy. However, before doing so, one must review literature in the second major point in this chapter, which deals with the term “traditional identity”. Discussing this notion may provide us with an in-depth understanding of the current situation of Arab identity in general, with architecture in particular, as a part of the research framework.

2.4 Traditional Identity

Since the previous section makes clear that the global phenomenon has permeated into people’s lives and culture worldwide, and indicated how this phenomenon could be used in a positive way to improve Arab countries’ way of thinking, it becomes significant for today’s Arab societies to rethink their traditional identity. Furthermore, in the field of architecture and design, as will be discussed later, traditional identity has faced the further dilemma of alienation. It can be argued that most of today’s architectural and design products have been detached from their traditional values as a result of global influences. However, prior to addressing this vital aspect, which will be discussed later in this chapter, it might be useful, first, to cast light on

definitions of traditional identity from a wider perspective, and then to focus on the Arab one.

2.4.1 Definitions of Tradition

To start with the terminological definition of the term “tradition” one can begin with the *Oxford Dictionary* where it was defined as “a long established custom or belief that has been passed on from generation to generation to another... [in singular] an artistic or literary method or style established by an artiste or writer, or movement, and subsequently followed by others” (Hornby and Crowther, 2005, p.373). Green (1997) considered the term tradition as a belief or behavior passed down with a group of people with symbolic meaning or special significance with origins in the past. However, he also considered the tradition as a number of interrelated ideas in which objects, customs or believes in the past are included (Green, 1997). Langlois (2001). According to Langlois (2001) the term traditions may be adopted to suit the need of today life and the changes can become accepted as a part of the ancient tradition (Langlois, 2001).

According to Moten (2011), the sociologist Ibn Khaldun (1332-1406) was the first scholar distinguished between the contemporary terms, tradition and modernity, when he made a distinction between *badawah*, desert nomadic life of simplicity, and *hadarah*, the life of urban civilization (Moten, 2011). Edward Shils (1981) on the other hand, defined tradition as “anything which is transmitted or handed down from the past to the present...; it is something which was created, was performed or believed in the past, or which is believed to have existed or to have been performed or believed in the

past” (Shils, 1981, p.12). Therefore, from the above three definitions one can recognize the common general meaning of the term tradition in which this research trays to focus on and emphasize in interior design education in Kuwait. Since the topic of this research concerns Arab tradition in conjunction with architecture and design as a human discipline, it becomes important here to address the traditional architecture.

According to Arboleda (2006) traditional or vernacular architecture is a type of architecture that fulfills local needs and represent local traditional that been built without professional architectural practice. (Arboleda, 2006; Noble, 2007). However, Noble (2007) argues that vernacular architecture is still of ordinary people but may be built by professional practices with using local traditional materials and methods (Noble, 2007, p.17). This in turn participates in constructing architectural identity. As Abdel Wahid El-Wakil (1992) states: “Loss of Tradition = Loss of Identity”, and in the typical Islamic city in any part of the world from Indonesia to Morocco there is a one recognizable identity (El-Wakil, 1992). Since there is an essential link between traditional architecture and identity it is important therefore to cast light on the definition of identity.

2.4.2 Definitions of Identity

From the terminological perspective and according to its definition in the *Oxford Dictionary*, “Identity” means “the characteristics, feelings, or beliefs that distinguish people from others: a sense of national/cultural/personal group identity” (Hornby and Crowther, 2005, p.770). However, from social perspective Eriksona (1970) describes the term “identity” as “a subjective

sense as well as an observable quality of personal sameness and continuity, paired with some belief in the sameness and continuity of some shared world image. As a quality of unself-conscious living, this can be gloriously obvious in a young person who has found himself as he has found his communality” (Erikson, 1970.)

Weinreich (1986), described a person's identity as “the totality of one's self-construal, in which how one construes oneself in the present expresses the continuity between how one construes oneself as one was in the past and how one construes oneself as one aspires to be in the future” (Weinreich, 1986).

However, if culture is theoretically concerned with people’s behavior within a society, then the “identity” relates to how we think about and look at ourselves as human beings, as well as what we think about/how we look at other people, and how they think about us. Jenkins (2008) stressed the importance of identity within a society, in which the term “culture” cannot exist without identity. He stated that identity is an essential component in a society’s structure in which one can feel a sense of belonging within one’s society, as well as the ability to interact with others (Jenkins, 2008).

Hall, conversely, went even further when he verified that identity is not a closed formation system, but it is a continuous process. Unlike other traditional scholars who looked at human beings as “puppets of culture”, Hall considered identity to be a non-completed production, and as much a process of becoming (Zarzar, 2004, 16). From Hall’s viewpoint we can read and understand our identity in a dynamic manner. Once we understand the dynamic value of identity, we, in interior design, will be able to look at

traditions in creative ways. This will ultimately result in finding a smooth relationship between the past and present within a contemporary context.

Consequently, in this regard, one must mention Woodward's definition of identity, as she broke it down into two major components: essential and non-essential ones (See Figure: 2). The essential part suggests that every cultural group has an absolute fixed set of historical characteristics with which to formulate its identity and that are shared among its own members. The non-essential component, however, suggests that each cultural group has different characteristics. Unlike the first component, this one represents flexible aspects in a particular culture that can be shared with others (Woodward, 2002, p11). The overlapped non-essential values could be easily shared with other group's identity where the identity can be shared and exchanged. From this overlapped area the creativity is emerged.

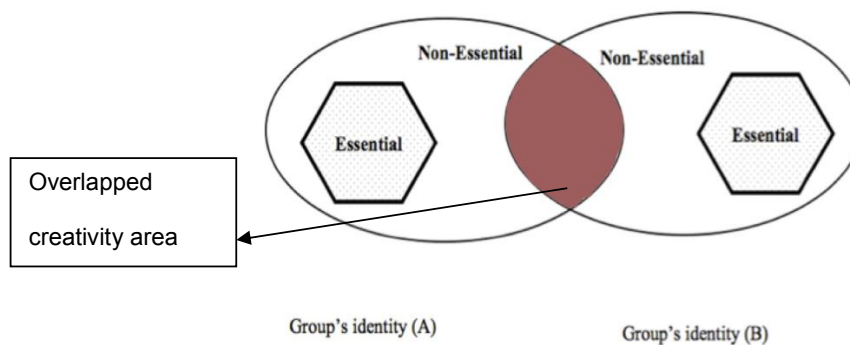


Figure 2: Essential and non-essential identity (illustrated by the researcher)

It is also important for a society not to rely on its past without considering how to meet contemporary needs. In this respect, Kreidieh

suggests that holding on to an identity does not mean imitating our predecessors, since we are different today. However, in order to maintain a sense of continuity, new generations must understand the features of their identity and be involved in its continuing processes. If we do not engage in doing so, change undoubtedly will take place thanks to the great impact of globalization (Kreidieh, 2008, p.191). Kreidieh here verified the important role of today's societies in rethinking their identity awareness within new generations.

Thus, rather than restricting our identity to historical books or/and museums, we must, as Al-Kooli argued, be in between. This can happen by consent and filtering any foreign thoughts that might destroy local identity (Al-Kooli, 2000, p.297). To be in between is not merely to be a doorkeeper; rather, it requires knowledge and the ability to do what is acceptable and what is not. This position requires flexible and enlightened skills that enable one to deal with the rapid changes in today's world.

Since this research mainly focuses on interior design as part of architecture, it is vital to examine cultural identity from an Arab architectural viewpoint. Thus, the current situation of Arab architectural identity will be discussed in the following section.

2.4.3 Arab Architecture and Traditional Identity

Various studies were found which addressed the critical tension between traditional identity and modernity in Arab architecture. In his article, "Contemporary Arab Architecture", the term "cultural resistance", as Al-Naim called it, has emerged and resulted in two major trends: the "futurist" and

“traditionalist”. Both have emerged as ideological views in the Arab world. The first trend rejects architectural heritage, instead seeking modernity. While the second considers the past to be the only applicable source that should characterise today’s architectural and design identity (Al-Naim, 2013; Al-Naim, 2005, p.105). This kind of conflict, which is reinforced by the region’s wealth, has widened the gap between the Arab community and its architectural identity. This is largely the result of an emerging competition in the region regarding who possesses the tallest and biggest building.

This is precisely what the architect Al-Masri (2008) verified when claiming that many contemporary buildings in the Arab region, particularly in the Gulf region, have lost their traditional values, as they have been detached from their regional context as a result of a misunderstanding of the dynamics of identity. He stated that in most Gulf cities, for instance, while a new development is being planned, usually consisting of historic and modern projects, these cities always divide the site into two sections: one for traditional projects, and the other for modern projects. As a result of such divisions between local and global thought, a sense of alienation has developed in such a way that it detaches people from their sense of identity and belonging. One reason for this alienation lies mainly in the professionals’ mind-set, and their ways of dealing with both tradition and modernity (Al-Masri, 2008). In this respect, Azzam (2008) asserts, “... there is no differentiation between the sacred and the profane in the everyday life of the Muslim. There is simply a hierarchy of being, which had its roots in Divine Unity and which manifests itself at every level of existence” (Azzam, 2008, p.97). This was evidently found earlier in Fathi’s concern with architectural

identity. He ascribed the loss of Arab architectural identity to the lack of architects' understanding of traditional values on the one hand, and to the seduction of modernity on the other. He asserts:

When the Arab architect replaced all the fountains and wind-catchers with air conditioning equipment, he created a large vacuum in his culture. He has become like a football player playing football with a cannon. If the purpose of the game is scoring goals, then he may assuredly score a goal with every shot. But the game itself will disappear and so will any diversion for the spectators, except perhaps the killing of the goalkeeper [the culture] (Fathy, 1972, p.67).

From Fathy's example one can deduce that the problem in architectural and design identity is based on the senseless employment of modern technology without verifying its validity within the local context. It appears that this problem may refer to the designer's way of thinking, not to traditional identity itself.

Thus, since the tension between Arab architectural identity and modern trends becomes one of the essential concerns in today's Gulf architectural thought, it is therefore worthwhile to find a proper way to highlight this concern in the local design generation. Education is arguably the most fertile ground for examining this task. In this regard, it is important in the following discussion to reveal the challenges that face education in general, and Arab architectural education in particular.

2.5 Design Education and Identity Challenges

Education plays a significant role in the process of comprehensive development, in which societies work continuously to examine and develop their educational systems, attempting to strengthen and enhance their

graduates in many aspects including identity awareness. In this respect they try to promote educational processes out of their traditional stationary forms into an encouraging environment in order to confront global problems. According to Rahman and Khanam (2012); Chennammai (2005) education is the best answer to many problems raised by globalization where universities and schools play an important role to create a better society without ignoring the global (Rahman and Khanam, 2012; Chennammai, 2005).

In this regard it is worth referring to the four principles that were clearly asserted in UNESCO's report in the Asia News Monitor (2013) as common educational rights worldwide. Since that time, these principles have come to be considered as the four foundations of universal educational, which can be summarized as follows. The first principle, "learn to live together", is concerned with gaining knowledge in order to create a positive channel of communication with others. The second, "learn to know", is concerned with how to learn, or in other words, what are the best methods to gain knowledge, not simply the amount of knowledge one gains. In the information era, gaining knowledge is no longer based on the old-fashioned style of dictation; instead, it is based on a new, innovative method of communication between learner and educator.

The third principle, "learn to work", is concerned with preparing learners to be able to deal positively with daily matters and various situations within a specific context. The fourth, "learn to be", means developing individuals' mental, physical and spiritual beings in order to enhance learners' judgement and confidence at times of decision making (Asia News Monitor, 2013; Delors, 1996). Considering these four foundations, particularly the first one, "learn to

live together”, and the fourth one, “learn to be”, one can understand UNESCO’s concern at both a global and local level. At a time when nations are preparing to live together, they also need to know who they are. Therefore, applying these aspects to the Arab world, as a *milieu* that seeks to position itself alongside advanced nations, this could help new generations to learn how to respond to diversity without losing their sense of identity.

Through the UNESCO’s four principles in conjunction with an architectural and design context, one can realize the significant role of design in shaping students’ identity. This factor leads us in Arab architectural and design education to rethink traditional identity. Therefore, a question must be raised here: how can Arab architecture and design education be improved in a way which enhances students’ awareness of traditional identity? In order to answer this significant question, we must highlight literature which reveals the challenges facing today’s Arab education.

2.5.1 Challenges in Arab Education

A number of challenges are found that face contemporary Arab education. In *The Educational System in the Arab Region: The Current Reality and Expected Future*, Ebrahem (2007) addresses globalization as a major challenge in education systems. To face this challenge, he suggests that decision-makers and/or educators must respond to contemporary requirements in order to be able to catch up with the information flow. Undoubtedly, this aim would not be realized if a nation has shut itself off from the world (Ebrahem, 2007, p.166-167). One must, in turn, acknowledge that

traditional values in education can only be treated creatively if we know how to obtain benefit from the worldwide context.

Ebrahem, conversely, proposed four problems that can function as guidelines for developing the education system in the Arab world. First, there is an enormous gulf between the academic field and the labor market, in which educational institutions do not contribute to solving society's dilemmas. Second, today's educational curriculum concentrates mainly on quantity rather than quality of knowledge provided. This results in graduates who are not able to meet the community's traditional and intellectual expectations. On this particular point we must refer to Singh: "The objective of education [in this global era] is no longer simply to convey a body of knowledge, but to teach how to learn, problem-solve, and synthesize the old with the new" (Singh & Papa, 2010). This consideration is what urges the researcher to seek for alternative way[s] to emphasize design education quality.

The third problem that Ebrahem highlighted is old-fashioned teaching methodology. This methodology, based on memorizing and indoctrination instead of providing excitement and a stimulating way of teaching, has contributed to detaching students from their creative mental capacities. The fourth problem is restricting today's educational philosophy to the local context, without being open to universal practices. This has prevented learners from reaping the benefits of enormous global opportunities, and from learning how to deal with contemporary problems (Ebrahem, 2007, p.166-167).

From these four critical points one can understand the significant role of design education in producing self-aware graduates who can respond to

the traditional needs of a society. If the old manner of teaching, based on quantity rather than quality of knowledge, is followed in Arab interior design education, then this may result in merely certified graduates; those who will be fascinated by no more than superficial meanings in design.

Moreover, Said (2002) pointed to a significantly negative feature of globalization that has influenced Arab education. This feature, as he labeled it, is “cultural duplication”. This factor, which has impacted on the majority of Arab societies’ higher education systems, has promoted a rather curious sensibility over local values. As a result, two different trends have emerged in the academic world: one includes those who are inclined toward local heritage, and the other attracts those who seek modernization. This kind of duplication, however, has not been identified in developed countries. There is no gap between ideological heritage and the scientific components in most developed countries’ university programs. In these countries, for example, priority is mainly given to local pioneers and theorists as key players in their educational programs. They simultaneously integrate other cultural and historic contexts into those programs in a way that serves their own agendas (Brobeck, 2008; Said, 2002, p.65). Thus, considering Ebrahim’s four points and Brobeck and Said’s concern opens a window toward rethinking traditional identity in interior design education to enhance students’ awareness in this particular regard.

Since identity awareness becomes an important aspect that Arab countries must be aware of in their education systems, the following section will review literature, which addresses identity problems in Arab architectural and design education.

2.5.2 The Identity Crisis in Arab's Design Education

Architectural and design education in the Arab states still follows old-fashioned pedagogies, mostly relying on textbooks and classroom teaching. This methodology may be a cause of the detachment of the new design generation from their traditional context. Our education, therefore, must outline a design studio pedagogy aiming at developing a heightened understanding of the complex dialogue between tradition and architecture (Ameri, 2008; Bahnassi, 2003, p.34). It may be due also to their lack of knowledge of how to deal with traditional issues on the one hand, and a result of being impressed by extraordinary global trends on the other. Because the role of design education today is to bring together both universal and local senses as Khan (Khan, 1987, p.293) demonstrated, then an important question here is: to what extent are local and global aspects important in Gulf architecture and design education?

This consideration can be found in Sreberny, A. (2006) "The Global and the Local in International Communications", and Al-Harthy's "Reading the Traditional Built Environment of Oman". The second one highlights the importance of critically integrating Arab local studies into global concerns as a useful educational tool for enhancing Omani identity awareness in the new design generation. This is not achieved by merely learning how to imitate historical buildings, but rather by understanding the invisible traditional meanings of those buildings. Al-Harthy argues:

We must free our creative consciousness from the hegemony of the traditional image... Architectural discourse needs to engage critically not only society's visible side-institutions, monuments, works, things, but also and more importantly its submerged, invisible side: beliefs, desires, fears, repressions dreams (Al-Harthy, 2002).

What one learns from Al-Harthy's approach is that contemporary Arab education must respond to the fact that we belong to a nation whose built environment have intangible meanings that need to be appreciated by a new generation. Thus, an important question here is: to what extent is Arab design education, in Kuwait in particular, concerned about this depth of understanding?

Accordingly, Mashari Al-Naim (2010 ,2006) raised an important issue in architectural education and its significant role in constructing intelligent local architecture. He argued that on every occasion and in every forum we are usually concerned about how to develop our architecture to represent real local identity; however, within the educational environment, we are rarely concerned with discussing how to develop students' thinking in this respect. Al-Naim has devised the notion of "producing an architect". An architect for him is created, not just taught or educated academically, at a university (Al-Naim, 2010, 2006). This notion requires that Arab educators look for solutions for how to construct intelligent professionals who will be able to deal with traditional issues in depth.

In this respect, in "The Role of Architectural Education in Enhancing Regional Identity", Fayad (2007) highlights three aspects that Arab architectural education must be aware of. First, he emphasizes the need to activate the "Architectural Educational Project". This prepares design and

architecture students to understand the discipline more practically for their future careers. Second, there is the need to interweave the practical side of design with traditional values aspects as regards educational content. Third, there is the need to involve scientific and global technology with traditional aspects in a way that maintains local values developing side by side with new global trends (Fayad, 2007, p.74). By so doing, we can produce strong designers who will be able to deal confidently with global influences from a solid base point. Even so, are these factors considered in today's interior design education in Kuwait, as well as in other design schools in the region?

Focusing more on the practical and applied side of architecture, Mahgoub (2008; 2007) supports the need to reformulate design education and the studio. He stresses the need to adapt to new developments in the age of globalization in order to enable architectural and design students meet these challenges, thereby enabling students to work confidently within both local and global contexts (Mahgoub, 2008; 2007, p.194). To achieve this goal a solid grounding of understanding may initially be required by students. Second, we may need to learn from others' approaches, such as those found in advanced countries (global level), adapting them to an Arab context.

In so doing, as Mahgoub believes, we may be able to extend architectural education far beyond a consideration of objects, particularly when students take their designs from conceptual idea to real product, as opportunities to express and examine their creativity, not just resolve technical and functional matters (Mahgoub, 2008; 2007, p.195). The researcher agrees completely with Mahgoub about the need to update design education to meet

the rapid global challenges, but on what basis? In other words, can this updating respond to the factors that shape our buildings' identity?

Mahgoub (2008; 2007), Fayad (2007) and others emphasize the lack of traditional identity awareness in today's Arab education. Al-Naim (2006), Dearing (2000), Al-Harthy (2002) and others discuss, to some extent, the value of humanity as a vital point in improving graduate quality. Taking these two strands of thought into account, it is vital, therefore, to pay attention to traditional identity on the one hand, and human consideration on the other.

Since the major aim of this research is to employ human experiential factors in interior design education to enhance students' identity awareness, it thus becomes essential to discuss the relation between human experience and design identity.

2.6 Human Experience and Traditional Identity

Originally the term "human experience" was part of the wider term "phenomenology", discussed by the philosopher Edmund Husserl in 1900. To seek a comprehensive theory of knowledge, he looked deeply into human consciousness and adopted phenomenological approaches to reveal the structure of human experience. Husserl considered phenomenology as the foundation for all human sciences. It involved paying attention to our own experience in a way that one can describe it as fully and completely as possible (Edmund, 2012, p. 10).

More accurately, "phenomenon" means a pure looking at something; phenomenology thus means the viewing of the essence of something. It is a purely theoretical approach to research in the original sense of the Greek

word “theoria”, which means precisely “looking at”. It is “the study of the lived world, the world as we immediately experience it pre-reflectively, rather than as we conceptualize, categorize, or reflect on it” (Van, 1990, p. 9). In addition, Tilley argues, “the key issue in any phenomenological approach is the manner in which people experience and understand the world” (Tilley, 1994, p. 11). Since this research mainly aims at rethinking traditional values in today’s interior design education, the phenomenological approach could offer us an effective opportunity to reveal traditional values.

The discipline of interior design is concerned with creating an atmosphere that can satisfy particular users by responding to their experience. In this regard Eder and Arnberger (2012) and Frampton (1983) emphasized the importance of taking into design account the experiential qualities of places in addition to the visual. He considered the body has capacity to read the environment rather than the sight alone (Eder and Arberger 2012; Frampton, 1983, p.11). Rosemary and O’toe, on the other hand, stated that an interior designer is a person who can creatively respond to our sense of well-being, and not just construct mere shelter or visual things (Kilmer & Kilmer, 2013, p.2). However, a more in-depth task for the interior designer is related to human experience, memory and imagination. In this regard, Pallasmaa argues:

Experience, memory, and imagination are qualitatively equal in our consciousness; we may be equally moved by something evoked by our memory or imagination as by an actual experience... Fundamentally, in a work of art we encounter ourselves, our own emotions, and our own being-in-the-world in an intensified manner. A genuine artistic and architectural experience is primarily a strengthened awareness of self (Pallasmaa, 2009, 132).

The problem with most of today's Arab architectural education, as previously affirmed, and perhaps with interior design too, is the narrow vision for local heritage, which it is mostly treated as a mere objective matter. However, applying Kilmer and Pallasmaa's emphasis on integrating human aspects into the built environment could, to some extent, promote a sense of traditional identity by going beyond imitating the past. In this regard, we must refer to some contemporary architects, such as Zumthor, whose works are characterized by his ability to respond to our emotions.

In *Thinking Architecture*, Zumthor (2010) attributed our actual understanding of architecture to our ability to experience it. This ability is not merely a question that needs a particular answer for an individual in order to create a successful design; rather, its significance lies in our ability to observe the world from both our direct emotions and our earlier experiences. He asserts, "we all experience architecture before we have even heard the word. The root of architectural understanding lies in our architectural experience: our room, our house, our street, our village, our town, our landscape, we experience them all early on" (Zumthor, 2010, p.71).

One problem with today's design is the emphasis on intellectual aspects on the one hand and the detachment of the designer's human values on the other. This results in a weakening of the human sense of architectural and interior product. Although this consideration has been highlighted in today's design discourses to a satisfactory extent, there still exists a gap between design works and live projects. According to Pallasmaa, computer technology and three-dimensional design have broken the sensual relationship between the imagination and designed objects (Pallasmaa, 2009,

p. 65). Thus, to create a meaningful traditional design, one must reintroduce the intimate relationship between paperwork and physical practice. This is why Zumthor (2010), in "Teaching Architecture, Learning Architecture", asserts:

Architecture is not abstract, but concrete. A plan, a project drawn on paper is not architecture but merely more or less an inadequate representation of architecture, comparable to sheet music. Music needs to be performed. Architecture needs to be executed. Then its body can come into being. And this body is always sensuous (Zumthor, 2010, p.66).

From this one can realize that the human experience, in the interior design discipline in particular, is not only sensory but also based on memory as the ground of self-identity within a space. As Pallasmaa states; "we are what we remember [based on the fact that interior spaces and] buildings are storage houses and museums of time and silence ... its structures have the capacity of transforming speeding up, slowing down, and halting time" (Pallasmaa, 2009, 18). Accordingly, one may refer to Sibley's description of intangible dimensions in her study: *The Surviving Historic Hammams of the medina of Tripoli – Libya: Tangible and Intangible Dimensions*. She indicates to some differences in feeling in spatial qualities that characterize the traditional Hammams from the Modern ones in Tripoli (Sibley, 2008, p.104). Taking intangible aspects into observing Arab's interior design may help in revealing traditional meanings into design education in a way that can promote traditional identity awareness in new design generations.

Therefore, a vital question here arises: how can human experiential values be employed in interior design education as a tool to enhance

students' identity awareness? Thus, in the following section a light will be cast on experiential value as an interior design educational tool.

2.6.1 Interior Design Education and Human Experience

The term "Interior design" is widely understood as the task of decorating or of making enclosed spaces more beautiful and attractive. In this regard, many discourses can be found emphasizing the essential role of this discipline in human life.

According to O'Neill (2001) the institutions of architectural practice and education have a long tradition of rewarding the good-looking building, or one that is innovative in appearance.

This reinforced by the forms of representation and communication we commonly use that offer us the visual information... Conventions such as unpopulated elevation drawings and models and uninhabited exterior photography of architectural precedents persist as basic tools of design training. Although these tools are clean and efficient means of communication, these forms of representation tend to stress object rather than experience (O'Neill, 2001, p.3).

Furthermore, Pile (2005) asserts that interior design is more than decorating surfaces and making them look attractive; rather, this discipline goes further by reaching into human beings' experiences. This aspect dates back to very early epochs of human history, whereby inhabiting a space consisted of experiential components, such as touch, light, odor, and sound. (Pile, 2005, p.14) Thus, the success of a design depends on the extent to which the designer can respond to primal human communication with a particular environment. In addition, the choosing of interior materials should

be led by the feeling that the designer seeks to express in relation to the main design concept. In this regard, Dodsworth underscored the interior designer's major role and responsibility as playing within the range of the user's moods by demonstrating knowledge about at least the core materials, which have both decorative and practical properties (Dodsworth, 2009). Core materials, such as stone, wood, metal, and glass, can evoke a traditional sense in a particular kind of place.

Taking this aspect into consideration within an educational context may help in extending students beyond the rationality and abstraction levels of design. In this regard, Bognar asserts:

Students usually lack sufficient concrete experience and turn instead to some prescribed formulae or ready-made solutions from books and magazines. "Formulae" and "imitations" as archetypes can surely help the student learn design, but they cannot substitute for the value of rich personal encounters, investigations, and intimate discoveries of actual places, environments and landscapes (Bognar, 1989, p.186).

Interior design students can also learn how to reach a deeper understanding of design's traditional meaning. This could occur by applying Correa's three systematic stages for architects and designers to understand the mythic imagery of the built environment: first is the everyday world, second is the compulsive imagery and third is the deep structure (see Figure: 3). For example, when a designer draws his/her imagery from the middle layer with localized images in a superficial process, he/she is only imitating old images and forms of vernacular architecture. Meanwhile, those designers who reach the deep structures in the lowest layer transform images by reinventing an architectural expression of their traditional values (Steele, 1994, p13).

Looking at Correa's three steps from an interior design perspective in conjunction with the experience issues may strengthen design education.

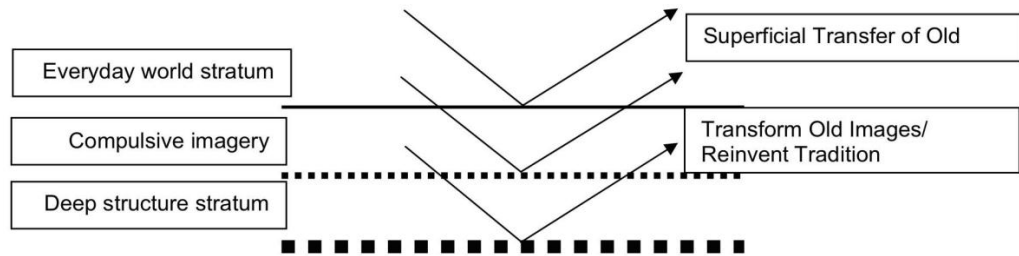


Figure 3: Layers of architecture conscious (source: modified from original sketch by correa 1994)

In this respect, it is worthwhile referring to a study conducted by Khattab (2004) in the Architecture Department at Kuwait University. In his paper *Vernacular Housing Re-construction as an Educational Tool*, Khattab attempts to analyze Kuwaiti traditional architecture in an educational way in order to take architecture students into its mythical values.

Responding to traditional and social issues thereby becomes the principal factor in the design process. Khattab provides an educational module that allows architectural students to experience the design process of vernacular architecture. "Trying new models in design pedagogy is encouraged.... new models and approaches must be tried. Instead of functional problem-solving, approaches that can develop students' creativeness must be tried" (Khattab, 2004). Linking Khattab's study with the experiential philosophy, discussed previously in relation to interior design education in Kuwait, might contribute to enhancing an in-depth awareness of identity in conjunction with interior design education, and not merely using it

as a tool coping with the nostalgia for the past. Only then will an interior designer be able to be produced who can deal with “buildings [and their interiors] as not physical objects but as the images and feelings of people”, in Pallasmaa’s words (Pallasmaa, 2005, p.45). Therefore, from this section it becomes evident that human experience has the potential to reveal design’s traditional meanings. Although Kattab, to some extent, alluded to this approach in his study in the context of the Architectural Department at Kuwait University, it may also be applicable to interior design education at the PAAET. In addition, with respect to Kattab’s study, which mainly focuses on Kuwaiti vernacular houses, a study may be required relating to public interior spaces in this country. Thus, as Guerin and Thompson (2004) declared that it is time for interior design education from one hand and the practice from the other to provide a leadership in both sides.

In conjunction with traditional value, one will also be able to produce designers who can evoke traditional meanings from interior materials to tell a story about a place. Hale (2006) asserts that all objects that are designed and structured have the potential to tell a story about both themselves and the bodies that made them. This potentiality must be introduced in design education in a way that the new generation can use the finishing details of materials to reveal meanings (Hale, 2006).

Therefore, more than architecture, interior design education, which mainly deals with finishing as an immediate relationship with users, must not be restricted to a mere functional and/or formal visual composition; rather, it should always take into account experiential aspects to reach a deeper understanding of traditional meanings. If this consideration is intelligently

integrated into today's interior education, then bright graduates can be produced who can bring together the past and present and the local and global in a contemporary context.

2.7 Conclusion

After reviewing the literature across the influence of globalisation, on traditional identity in interior design education, one can emerge with a clear image of the purpose of this research. It has been revealed that the Arab architectural crisis today is not embodied in mere superficial formal articulations of design components and features; rather, it is more about the absence of the deeper understanding of traditional senses.

However, globalization could offer a number of benefits. First, it will help in testing our educational system in regard to identity awareness. By examining other educational programs in the region, one may find different approaches in how to deal with global circumstances. Second, it might offer Gulf design education an opportunity to learn from more advanced societies how to deal with, and reveal, traditional values. Third, globalization provides us with a coherent relationship between knowledge and practice, between traditional narratives in textbooks and contemporary buildings.

It has also emerged that the experiential approach to design offers the potential to rethink traditional identity in interior design education. Experiential qualities can be involved in design education in a way that students become far more aware of traditional essences in their design.

Since this study deals with Gulf interior design education, it is logical for the next chapter to construct a research methodology. The methodology will help identify the current situation in Kuwait and Gulf interior design education in terms of how traditional identity issues are treated.

3 Chapter Three: Research Methodology

3.1 Introduction

This chapter will describe and discuss the methodology and procedures used throughout this study. The aim of the study, which was discussed in Chapter one, is to suggest a new, effective way to enhance traditional Arab identity awareness in design education. Hence, it was decided to evaluate and examine Kuwait's interior design education to reveal the existing situation. The PAAET in Kuwait was examined in terms of local identity awareness in comparison with two other institutions in the region; KFU in Saudi Arabia and KUB in Bahrain. The two design schools in Saudi Arabia and the Kingdom of Bahrain were chosen according to their geographical and socio-cultural similarities (see Figure: 4) in order to strengthen and support the data findings for Kuwait. To achieve this task the researcher used mixed qualitative and quantitative methods to collect the necessary data from the three design schools in order critically examine the existing situation in Kuwait interior design education.



Figure 4: Kuwait, Al-Damam and Bahrain on the Gulf map
(Source: Ministry of Information, Kuwait Government Online, 2013)

In order to achieve the research objectives through this comparative method in a dynamic way, two main methods were applied; qualitative and quantitative. The first consists of two instruments: curriculum analysis and interviews. **Curriculum analysis** aims to examine the interior design curricula of the three schools in terms of local vs. global identity concerns from one side, and human experiential concerns from the other. The second instrument under the qualitative section was obtained through conducting **interviews** with design staff members who are involved in teaching interior design courses at each of the three schools. The second main methodology is quantitative, which consisted of **questionnaires** as it is opposite of qualitative data and mainly deals with numerical values (this will be discussed in detail later on in this chapter).

A survey was distributed to students at each design school in order to obtain students' points of view regarding the themes, which were mentioned in the qualitative method.

3.2 The Interpretive Research Approach

Positivism and Interpretivism approach are two of the most popular schools of thought in social studies. They are in sharp contrast to each other, though they share some similarities. While positivism seeks to test correlations between variables, interpretivism is more concerned with observation and description of particular phenomena (Silverman, 2006, p.21).

Positivism is a theory that emerged from the rejection of concepts that belonged to metaphysics, such as religious beliefs. As sociologists found such theories inadequate to explain and test concepts in the social sciences, they felt a vital need for social sciences to be more objective. Nonetheless, through applying positivism in a research study, one can analyze and draw conclusions by what one observes sees and measures (McNeill, 2005, p.16). This approach has faced various criticisms.

According to McNeill, there are two main characteristics that distinguish Positivism. First, the researcher should not allow personal views to appear in her/his interpretation of the data s/he has collected (McNeill, 2005, p.16). This particular aspect of Positivism might result in a failure to reveal the human values in my argument, as it ignores the role of the observer. This, in turn, may cause a detachment of the historical and traditional values from the contemporary context, which this particular research strives to avoid.

The second characteristic of Positivism is that it relies mainly on

methods that produce quantitative information, as they are essentially organized in standardized ways (McNeill, 2005, p.17). In conjunction with this particular research, which mainly depends on revealing the inner meanings of traditional values in Arab architecture, we need a method that helps to reveal these values rather than using a method that is concerned with numerical data.

Interpretivism approach, on the other hand, tends to believe that reality can be fully understood through subjective interpretation. The study of phenomena in the real world is key to interpretive philosophy. An interpretive study deals with knowing the world through associating people's own subjective and inter-subjective meanings as they interact with their environment. Interpretivism emerged as scientists felt that human beings do not react in a prescribed manner. They react and respond to stimuli in different ways depending on their interpretations. According to this theory, human beings have the power to interpret; they have the capability to construct their surroundings, rather than being mere spectators (McNeill, 2005, p.18).

From the above discussion about the essential differences between the two positivism and interpretivism approach, and since the investigation in this particular research is based on seeking the inner meanings of Arab architectural and interior design traditional values, it is worth adopting interpretivism as a theory to help explore these values.

3.3 The Reason for Using Comparative Research

In simple terms, comparative research is the act of comparing two or more things in order to discover something about all the things, or the one thing, being compared. There are certainly methods far more common than others in comparative researches, but qualitative analysis is much more frequently used than quantitative methods.

It was felt that using various different instruments to collect data would ensure that the information was distinctive, varied and complementary. Indeed, the researcher believes that any faults or shortcomings experienced with one instrument of data collection can be compensated for by another, and that would affect the balance amongst the different instruments. According to Babbie: "It is always best to use a variety of techniques in the study of any topic. Because each of the methods has its weakness, the use of several methods can help fill in any gaps" (Rubin & Babbie, 2011, p.231).

Different factors were taken into account when considering the different data collection instruments, such as the degree of effectiveness and its capability of providing the requisite data to answer the research questions. Bell (1993) indicates that one should use more than one method to collect data in order to achieve the objectives of the research. Furthermore, Bell argues: "Methods are selected because they will provide the data you require to produce a complete piece of research" (Bell, J. 1993, p.63).

By combining the qualitative and quantitative methods in this study, the researcher tends to benefit from their different strengths and weaknesses simultaneously. Patton (1990) states:

Because qualitative and quantitative methods involve differing strengths and weaknesses, they constitute alternative, but not mutually exclusive, strategies for research. Both qualitative and quantitative data can be collected in the same study (Patton, 1990, p.14).

The importance of the interview as a means of collecting data stems from certain characteristics not found in the questionnaire. The use of both interviews and questionnaires side by side in one study is vitally important for data collecting, as each has its own advantages. Many researchers, such as Gall et al. (2007) and Gay (2000) have claimed that the interview is characterized by adaptability and flexibility, as the interviewer can adapt the situation to the subject by establishing good relations with the interviewee in order to extract more information than is possible with any other instrument. The interviewer can ask the interviewee for more details and explanations, which cannot be gained by any other means. The additional details and explanations give depth to the data, and make it more useful to the research.

3.4 Curriculum Analysis

The curriculum analysis technique is one of various instruments that have been used in this research to achieve the research objectives. Since it is frequently concerned with analysing written words, this tool has been applied in this research. This is to examine the PAAET's interior design curriculum in Kuwait in comparison with the other two schools in Saudi Arabia and Bahrain. The results of this instrument were produced as numbers of statements were extracted from the curriculum, consisting of meanings that reflect the research

aims. These statements enable the researcher to compare statements between the curricula of the three schools and allow for identifying their strengths and weaknesses.

To ensure the validity of this instrument, Davies's (2007) three steps, as outlined in *Doing a Successful Research Project*, were followed. First, to identify the research objectives, one of which was to identify the current situation at the PAAET's interior design education in Kuwait, as discussed in Chapter 1. This happens by examining the written curriculum as part of the data collection.

Second, to select the sampling method; in this research, only some of the interior design curricula's modules as part of the whole were selected. Based on literal expressions, extracted from the course descriptions, a clear image is revealed in response to the research objectives.

The third step is to determine statements given in each curriculum from each different school, categorised into different themes. Attempting to extract meanings from blocks of statements and interpreting them qualitatively would help in achieving a high degree of reliability in the curriculum analysis (Davies, 2007, p.182). This helped in providing the study with useful information, determining which were the strengths and weaknesses of Kuwaiti interior design education in comparison with the other two schools in the region.

3.5 Interviews

Being considered a major tool for collecting information, interview techniques permit a researcher to explore senses, ideas and points of view of the informant, where open-ended discussions are the best way to grasp

interviewees' thoughts about a particular issue. It permits the reconstructing of actions, which are difficult to observe directly from people's behaviours (Burns, 2000, p.423). Interview technique was defined by Cohen and Manion as, "A two-person conversation initiated by the interviewer for the specific purpose of obtaining research-relevant information" (Cohen and Manion, 1994, p.271).

The interview is a useful tool for such a study to ascertain how design teachers teach traditional identity in the Interior Design department at PAAET in Kuwait in comparison with two other selected schools. More precisely, interviews are conducted using phenomenological theory through all its processes in order to obtain in-depth information about teachers' experiences of the design identity during their teaching. The semi-structured interview, one of a number of interview techniques, is organized with open and deeper questions so that the researcher's major role here is as discussion organizer, rather than interviewer. This facilitates a greater understanding of the respondent's feelings and behavior towards a represented subject, without compelling them in specific answers to avoid reducing the reality of the respondent's reactions within narrow boundaries (Burns, 2000, p.424).

Interviewing design tutors is useful to obtain substantial information, such as ascertaining their views on the design identity in the global era, and how they deal with it in the educational context in a way that enhances not only students' visual awareness, but also their inner experience. It further assists in identifying the main problems inherent in Kuwait's interior design education, disclosing the strengths and weaknesses in design education in terms of traditional awareness.

Therefore, in order to develop the qualitative method of this study, the researcher has followed the eight steps of Gall, M. D., Borg, W. R. and Gall, J. P. (2007) in conducting the research interviews and questionnaires. These steps are: (1) defining and specifying the purpose of the study; (2) selecting a sample; (3) designing interview formats; (4) developing questions; (5) selecting and training interviewers (this point is not applicable as the researcher conducted the interviews by his own, as he did not seek help from any other people. For more detail see page: 68); (6) doing a pilot test of the interview procedures. (7) Conducting the interviews, and (8) analysing the interview data (Gall, et al., 2007).

3.5.1 Defining the Purpose of the Study

The purpose of the research determines the interview structure and assists in designing its questions. In addition, it helps the researcher to conduct interviews in an appropriate and professional way. There are three types of research interview: key information interviews, survey interviews and focus group interviews.

Key information interviews are used in this study to obtain information from people who have a professional background in, and knowledge of, the issue evaluated which would not otherwise be available in the collected documents. Thus, since the purpose of this study is to identify and to improve the sense of traditional awareness at the PAAET interior design education in Kuwait in comparison with two other schools in the Gulf area, design staff members are the individuals who can provide this study with the information. The specific phenomenon that this study focuses on is the way of teaching of

traditional identity in interior design education. Employing this thought in interior design education would contribute to improving traditional awareness among the new design generation. Kensit (2000) verifies that the researcher must allow the data to emerge, so applying phenomenology means seeking for rich descriptions of phenomena and their settings (Kensit, 2000, p.104). For this reason, the interview questions were extracted from the researcher's actual questions, as will be discussed later in step six.

3.5.2 Selecting the Study's Sample

Focusing on the purpose of the research, the question arose of what the population should be from which to gather the sample. In this study the goal was to cast light on interior design education, mainly in Kuwait at PAAET, in comparison with two other schools in the Gulf region. Thus, the issue of population validity arose. According to Gall, et al. population validity is:

The extent to which the result of a study can be generalized from the sample that participated in it to a particular population. Sampling on the other hand is the process of selecting members of a research sample from a defined population, usually with the intent that the sample accurately represents that population (Gall, et al. 2007, p.169).

Since the interior design department at the PAAET is chosen as the main and the only academic department in the discipline in Kuwait, the researcher recognised the significance of obtaining more information regarding the current situation in the discipline in terms of awareness of local identity in the design education program. Furthermore, in order to ensure a representative sample and a richness of information, the researcher involved most of the staff members in the interior design department at PAAET in

Kuwait 8 members. In contrast, a few members from the other two institutions in Bahrain and Saudi Arabia, four members from each school, were selected for comparison purposes. In this case, Gall, et al. recommends intensity sampling as a qualitative sampling strategy to collect data from professional educators. He states:

The researcher might consider selecting educators who are highly respected as in-service presenters within their school district or local region. These educators still qualify as exceptional cases, but they are more like the vast majority of in-service presenters (Gall, et al., 2007, p.182).

The phenomenological approach was also considered in this qualitative method, as it played a vital role in selecting the interviewees. According to Hycner “the phenomenon dictates the method (not vice-versa) including even the type of participants” (Hycner, 1999, p.156). Thus, the sample was selected based on the researcher’s judgement and the purpose of the research. Internet searches and telephonic inquiries to the three design schools were made in order to identify those interested in taking part in this kind of activity.

3.5.3 Designing Interview Formats

Meredith Gall indicates two types of interview questions – one type for quantitative and another type for qualitative interviews. The difference between the two types of interview depends on the degree of their questions’ structure. That is, the quantitative interview questions are designed in a somewhat structured format so that ultimately the expected data may be precisely compared. However, qualitative research interviews, which are

employed in this research, are not as tightly structured due to the nature of the research goal, where participants are given flexibility to express their views about the discussed issue (Gall, et al., 2007, p.246).

Howitt, on the other hand, explains that some researchers have divided the interviews into two types, structured and unstructured, yet others perceive them as comprising three types: structured, semi-structured, and unstructured. The structured interview has questions, which contain options for the respondent to choose from. Unstructured interviews give the respondent free rein to answer the questions without any limitations, while the semi-structured interviews contain both structured and unstructured questions, and the respondent explains his/her answers in detail (Howitt, 2010, p.58, 59).

Based on both Gall's and Howitt's views, the format of the interview questions was decided. In this study the researcher uses both semi-structured and unstructured interview questions with the interior design staff members at the designated three design institutions. The aim of such a combination was to obtain both focused and detailed information. While a structured interview has fixed and limited questions, a semi-structured interview is more flexible, so that the interviews can generate further questions during the interview process, depending on how the interviewee answers (Lindlof and Taylor, 2002, p.195). For this reason the questions were classified, in advance, into two groups: (A) identity and globalisation, and (B) interior design and human experience. Thus, such considerations guided the interview on these topics at hand without constraining them to a fixed format. This freedom helped to tailor the questions to the interview context and the participants.

3.5.4 Developing Interview Questions

While developing interview questions it was important to keep in mind Kabat-Zinn's assertion that "inquiry does not mean looking for answers" (cited in Bentz and Shapiro, 1998, p.39), It may help, to some extent, in suggesting such ways of thinking to be integrated into design education field. In this regard the questions were "directed to the participants' experiences, feelings, beliefs and convictions about the theme in question" (Welman and Kruger, 2002, p.196).

Furthermore, to give the interview technique a phenomenological sense, the researcher used "bracketing" to obtain more in-depth, truthful data. This term, which was largely introduced by Husserl, entails the interviewer setting aside any preconceptions in their experiences. In this study, therefore, the term bracketing was used from the researcher's perspective, meaning he must bracket his own preconceptions and enters into the participant's life world and use the self as an experiencing interpreter (Miller and Crabtree, 1999, p.24). According to Moustakas, "Husserl called the freedom from suppositions the *epoche*, a Greek word meaning to stay away from, abstain" (Moustakas, 1994, p.85).

3.5.5 Selecting and Training Interviewers

According to the nature of the research aims and objectives, which necessitated conducting interviews with professionals in interior design education, and because the researcher was a student and later a researcher at the interior design department of PAAET, he conducted interviews himself without involving, or having assistance from, any other professional interviewer. The very good relationship between the researcher and all of the PAAET members of staff allowed the interview process to go smoothly. However, to be more familiar and confident with interview techniques the researcher followed Gall's two phases. First, he studied the interview guide, what to say at the beginning and end of each interview, as he knew the interviewees' condition and the places they were going to be conducted in. In this study the similarity in cultural and social background between the researcher and participants helped in conducting interviews in a smooth, conversational manner.

The second phase is to conduct practice interviews in order to obtain corrective feedback, which may help in reformatting and finalizing questions - before conducting the pilot-testing - until they reach a level of standardization, objectivity and reliability. In this regard the researcher conducted a number of training interviews with colleagues in the same discipline. A voice recorder was a useful device. Replaying recorded training interviews several times helped in identifying procedural mistakes to be avoided in the actual interviews.

3.5.6 Pilot-Testing the Interview

After translating the interview questions into Arabic, a pre-test with two interior design professors at PAAET in Kuwait was conducted, a crucial step according to Gall, et al. (2007): "Although interviews provide valuable data, they are quite susceptible to bias. Therefore, the interview guide and procedures should be given a pilot test to ensure that they will yield reasonably unbiased data" (Gall, et al., 2007, p.353). Conducting this pilot study, the researcher became more familiar with the interview environment and procedure. He became aware of problems in communication with the respondents. This helped in rewording and reforming some questions as and when necessary. It was also important to revise the interview to identify any questions which might be perceived as threatening in nature.

The pre-test was conducted by telephone with three Arab professors who were different from the actual population; nevertheless, they were involved in teaching interior design. An MP3-recorder was used, and notes were taken about anything important that arose from these pilot interviews, and the interview questions were adjusted accordingly. It was apparent that the new, adjusted questions were clearer and more easily understood, thus achieving what the pre-testing had set out to do. The researcher gained much experience from this pre-testing of the interview questions, such as how to better communicate with the respondent, and how to start and end the interviews in a relaxing and informal manner, factors which reflected positively on the quality of the data.

Finally, during one of the pilot interviews the battery failed and the researcher had to catch up the conversation by writing down every single

word. This technical fault made the researcher more aware of the need for the recording device and its accessories to be pre-checked for the subsequent main interviews.

3.5.7 Conducting the Interview

After receiving ethical approval (see appendix page: , the next step was to obtain permission from each suggested institute where the research was conducted. Emails were sent and phone calls were made to contact 22 faculty members in the three universities; only 16 agreed to the interview, 3 of whom preferred the phone interview, while 2 female professors requested that they be emailed instead and responded by email as well, since they did not feel comfortable with face to face interviews.

Since all of the interviewees were Arabs with English being their second language, and after being asked what language they preferred to speak during the interview, only one of them chose English as the medium of communication; other participants preferred Arabic, as they felt more natural and comfortable, and the use of first language enabled them to provide more details to the interviewer's questions. Gall, et al. asserts:

Interviewers should have a good understanding of the language and culture of their respondents, especially if nuances of language and culture are important to understanding the phenomena being investigated. (Gall, et al., 2007, p.255).

All interviews were held in a relaxed and informal atmosphere. This is because the researcher was well prepared for these interviews in advance by

having contacted each participant either by telephone or by email to introduce the purpose and structure of the interview. This preparation positively reflected on the quality of the data obtained, and it assisted in establishing a good atmosphere with the interviewees. According to Bailey, the “informal interview is a conscious attempt by the researcher to find out more information about the setting of the person” (Bailey, 2007, p.72). This is what provided the interviews with an element of reciprocity between both the researcher and the participant. Thus, the duration of interviews and the number of questions differed from one participant to the other.

An audio recorder was used due to its several advantages over note taking, as Gall describes. Advantages such as reducing interviewer bias, providing a complete verbal record and speeding up the interview process are all benefits to this research (Gall et al., 2007, p.255). It was also taken into account that equipment failure and environmental conditions might seriously affect the data findings. Thus, Easton, McComish and Greenberg advise that the researcher must at all times make sure that recording equipment functions well, and that spare batteries, tapes, and so on, are available and work properly. The interview setting must further be as free as possible from background noise and interruptions (Easton, et al., 2000).

Once all the interviews had been completed, the data was transcribed and the answers analysed to determine the themes that ran through them. The points of view relating to each theme were then gathered together and separated into two groups in response to the study’s main aims and objectives.

3.5.8 Interpreting Interviews Data

Once the interviews were transcribed, an analysing form was designed. In this particular step it is important to mention that the title “data analysis” is deliberately avoided; Hycner affirms that the term “analysis” has dangerous connotations for a phenomenological study. The term ‘analysis’ usually means a breaking into parts, and therefore often means a loss of whole phenomena, whereas ‘explicitation’ implies an investigation of the constituents of a phenomenon while keeping the context of the whole (Hycner, 1999, p.161). Employing the explicitation term into the interview findings was simplified via the five steps that Hycner expounded:

- 1) Bracketing and phenomenological reduction.
- 2) Delineating units of meaning.
- 3) Clustering of units of meaning to form themes.
- 4) Summarising interviews and validating them.
- 5) Extracting general and unique themes from all the interviews and making a composite summary.

1) Bracketing and phenomenological reduction. According to Lauer, this means a phenomenological reduction to pure subjectivity in order to prepare for a further step, which is bracketing out, suspending or disconnecting “in a sense that in its regard no position is taken either for or against” (Lauer, 1958, p.49). In this case, the researcher’s own meanings and interpretations are not permitted to integrate into the unique world of the participant (Sadala and Adorno, 2001). To achieve this, Hycner asserts that the researcher must listen several times to the audio recording of the

interviews in order to become familiar with the repeated words of the participants, and to obtain an integral sense of the phenomena (Hycner, 1999). For example, in this particular step of interpreting the interviewee's responses about the experimental issue, the researcher focuses mainly on the words expressing meanings for this particular issue and extracting them from each participant. Phrases like: to see, to smell, to touch etc. are identified as phenomenological values that this research attempts to reveal.

2) Delineating units of meaning. This is a critical step in the explication process, where the statements and phrases that are seen to highlight the phenomenological aspects are isolated and extracted from interviews (Creswell, 1998). In regard to this study, this extracting allows the researcher to focus on needed information, avoiding the distraction of useless and inappropriate data. The relevant meanings are extracted from each interview and united in a list, with the clearly redundant units removed (Moustakas, 1994). At this stage the researcher concentrates on the literal content of the interviews, including the number of times a particular meaning was mentioned.

3) Clustering of units of meaning to form themes. Here, clusters of themes are typically formed through combining units of meaning together. The significant topics are classified, and named units of significance (Sadala and Adorno, 2001). At this stage Hycner emphasizes the importance of going back and forth between the recorded interviews and the units of meaning to extract clusters of meaning. One has to keep in mind that, given the nature of human

phenomena, overlaps in the clusters are often expected. However, by interrogating the meaning of the various clusters, central themes are formed (Hycner, 1999, p.153)

4) Summarise interviews, validate and modify. In this step themes are summarised in one entire context. Ellenberger states:

Whatever the method used from a phenomenological analysis, the aim of the investigator is the reconstruction of the inner world of experience of the subject. Each individual has his own way of experiencing temporality, spatiality, materiality, but each of these coordinates must be understood in relation to the others and to the total inner 'world' (as cited in Hycner, 1999, pp. 153-154).

At this stage the validity of data is checked through returning to the findings to see if the essence of the interview was correctly obtained (Hycner, 1999, p.154). Thus, any necessary adjustment is conducted as a result of this validity test.

5) General and unique themes for all the interviews and composite summary. Once the previous four steps are done for each interview, the common themes across all the interviews and individual variations are sought, mostly concentrating on the significant differences (Hycner, 1999, p.154). The unique or minority voices are essential counterpoints to be illuminated regarding the researched phenomenon. Following this, writing a summary concludes the explication process, reflecting the context or horizon from which the themes emerged (Hycner, 1999). An overall summary of the three design schools was presented and discussed in a comparative way to respond to the research aims and objectives.

After the above qualitative discussion, which reveals the systematic steps of dealing with the interview data further steps were used discussing the quantitative data in the following section.

3.6 Quantitative Method: Questionnaire

In order to develop the quantitative method of this study the researcher has followed Gall, M. D., Borg, W. R. and Gall's, J. P. (2007) eight steps in conducting the research quantitative questionnaire. These steps are: (1) defining research objectives, (2) selecting a sample, (3) designing the questionnaire format, (4) pretesting the questionnaire, (5) pre-contacting the sample, (6) writing a cover letter and distributing the questionnaire, (7) following up with non-respondents, and (8) analysing questionnaire data (Gall et al., 2007, p.230). Unlike the interview method where phenomenology was applied, in this particular quantitative method it was felt that it is not necessary to use the phenomenological approach. This decision was taken because the aim of this part of data collection is to only ascertain whether there are differences between the three schools of design in terms of students' awareness of the local design identity, global influences and human concerns.

3.6.1 Defining Research Objectives

The questionnaire method was designed to obtain interior design students' points of view in the context of the same two groups of aims and objectives, which are mentioned in the above qualitative method, and were extensively discussed in the introduction chapter. Accordingly, Gall clarifies:

It is important that you first define your research problem and list the specific objectives to be achieved, or hypotheses to be tested, by the questionnaire. You might start with a broad topic, but you should sharpen its focus before beginning the design of the questionnaire (Gall et al., 2007, p.230).

This is precisely what happens in this research, that after choosing the research topic followed by the literature review, the aims and objectives have become sufficiently clear to decide the significance of the quantitative data to be involved in this study. Thus, the idea of questionnaire questions emerged.

3.6.2 Selecting a Sample

Since the research aims and objectives mainly focus on interior design education in Kuwait in comparison with the two other design schools in the Gulf region, the researcher has identified the target population from which the sample would be selected. In addition to the interviewing of staff members described previously, a group of year 3 and 4 interior design students were selected for distributing a questionnaire.

According to Gall (2007) there are two types of populations from which the sample could be selected. First, to select a sample from a **target population**, which includes a group of people, events, or objects that could generalize the results of the research. This type is usually useful for a very large geographical population. Second is **accessible population**, which has been applied in this research. This type of sampling is useful for a smaller population and to cover all available individuals who represent an actual group of people, such as students of a school district and in a specific discipline (Gall, 2007, p.167). Since this study is concerned with interior

design education in Kuwait, where there is only one institution that offers a bachelors degree in interior design, almost all students in year 3 and 4 were chosen as an accessible population within the study's scope.

3.6.3 Designing the Questionnaire Format

To overcome the possible negative attitudes of participants, the questionnaire format was carefully constructed, taking into consideration a number of essential points regarding this matter. Questions are kept as short as possible, complex and technical terms are avoided, questions were numbered and well-organized, starting the questionnaire with important questions, and biased and leading questions were avoided. All of these points contributed to increasing the questionnaire's validity. Moreover, to ensure the honesty of responses the researcher decided to keep the respondents anonymous, particularly given the fact that most of them were females; in the Gulf States' culture it is better to keep female names anonymous.

A closed form question was used in the questionnaire. According to Gall (2007) this form permits a specified answer to be selected, as in multiple choice, which helps in simplifying the analysis through classifying results into categories. Thus, a **Likert scale** (Burns, 2008, p.250) is the best tool, as it can help in ascertaining how strongly a respondent agrees with a particular statement by choosing a five-point scale ranging from "strongly disagree" to "strongly agree".

3.6.4 Pilot-testing the Questionnaire

A pilot test was carried out for the questionnaire before using it in the actual procedure. Once the first draft of the questionnaire has been completed, it was tested in order to: first, test the length of time that was required to complete the questionnaire; second, to identify any confusion or problems in the questions that could be experienced and to rearrange their order if necessary; and third, to make sure it provided the kind of responses that were sought (Robinson and Parman, 2010, p. 184). All of these steps were taken into consideration to minimize and avoid any possible faults in the actual questionnaire form.

Once the final questionnaire form had been agreed, it was translated into the Arabic language and passed with the English version to various colleagues at PAAET in Kuwait in order to seek further advice from them, and to ensure that the translation into Arabic had not introduced any ambiguities and that the questions were easy to read. Then the questionnaire was revised and modified according to the recommendations made by these professionals in order to achieve maximum validity.

3.6.5 Pre-contacting the Sample

In order to introduce the study purpose to the sample, interior design educational departments were contacted using both emails and telephone calls. From previous experience in PAAET's educational environment in Kuwait, the researcher was aware that it would be quite difficult to conduct such research activity due to the density of the program, the large number of

students who are not only interior design students but also from other art disciplines, and due to the lack of staff. Thus, identifying a convenient time during the academic calendar was problematic. To address this, the end of October 2010 was chosen as the best time for conducting both interviews and questionnaires. This time was preferred because the academic environment would have settled down after two weeks of enrolment, and it was before the end of the term, when students and staff are under the pressure of termly examinations.

Pre-contacting the three interior design institutes was effective; it ensured that each head of department understood and expressed his full support to the research idea, which ultimately contributed in developing the quality of design education. This pre-contacting also provided support from members of staff themselves who generously offered to distribute the questionnaire to their students, which effectively would help in saving time. These considerations, as Gall states: "Put a more personal, human face on the research study" (Gall et al., 2007, p237).

3.6.6 Writing a Cover Letter and Distributing the Questionnaire

The researcher began administrating the instruments in the first semester of the academic year 2010-2011. However, prior to beginning, a letter to the three institutions was obtained from the supervisor, and permission was granted to conduct the fieldwork. The researcher felt it beneficial to conduct the research instruments himself rather than delegate the tasks to a third party. This was motivated by the desire to learn directly from the fieldwork, and to introduce and to share the research idea with professionals and academics in the Gulf region.

Universities' websites were searched to obtain information regarding their accreditation procedures, if available, as well as their evaluating systems, mission statements, philosophy, curricula and names and contact details of design faculties and interior departments' staff members.

3.6.7 Following Up With Non-Respondents

Although the researcher conducted the interviews and surveys himself in PAAET in Kuwait and KU in Bahrain, where questionnaires were distributed and collected on the same day as the interviews, the procedure was different in KFU in Saudi Arabia, due to the separation of males and females in their educational system, where women have their own separate college. Thus, it was easy to conduct interviews and distribute the questionnaire in this college either by telephone or the Internet. The Survey Monkey website was a useful and accessible tool to reach all female students at the KFU after obtaining permission from the head of department, Dr. Dalia Elderdiri.

A week after distributing the questionnaire, only a small number of completed questionnaires had been received; nevertheless, follow-up emails expressing the importance of the study and the value of students' contribution were an effective approach to encourage staff to convince their students to complete the questionnaire. Two days after this follow-up, the numbers of participants of the questionnaire rose to 24 students.

3.6.8 Analyzing Questionnaire Data

The researcher took advantage of the facilities provided by the University of Lincoln, especially the computer software package SPSS, which helped to analyze the quantitative research data, and involved the help of specialists in using data analysis programs. The SPSS package was used to process the data, and provided the database of information presented in Chapter 5.

3.7 Ethical Concerns

Since the purpose of this study involves collecting data from human participants, a planning letter was prepared explaining how individuals would be protected from any potential harm (see Appendix: p.304). At these initial stages of the research, participants were given a choice of whether or not to remain anonymous. Some of the interviews contain strong statements about deficiencies in the academic programmes in the three schools of design, which might put participants in jeopardy. Thus, in light of the seriousness of potential consequences, the interviewees were contacted twice, before and after conducting the interview; before the interview, in order to inform them the nature and purpose of the questions, as well as to decide an appropriate time and place for the interview to be conducted. After the interview, thank you emails were attached with a transcribed electronic copy of the interview asking participants if they would like to add or remove any statement in the text copy. Consent was also sought from students who participated in filling in the questionnaire. They all were informed that they would remain anonymous.

In order to ensure ethical aspects, an informed consent agreement was developed, based on Bailey's recommended items:

- That they are participating in research.
- The purpose of the study (without stating the central research questions).
- The procedures of the study.
- The risk and benefits of the study.
- The voluntary nature of the study participation.
- The participant's right to stop the research at any time.
- The procedures used to protect confidentiality (Bailey, 2007, p.11).

In order to avoid unnecessary responses and to promote the confidentiality of the interviews and the survey, the above points were explained to participants at the beginning of each staff member's interview and before distributing the questionnaires to students. All of the participants agreed to and approved these points.

Furthermore, if participants are not comfortable they would not be able to answer properly, and it would not be possible to obtain precise information from them. While these procedures may seem lengthy and complicated, they are necessary to conduct a successful, reliable and informative interview.

Since academic staff members were chosen for, informed consent forms (ICFs) were provided. These fully and clearly explained all the necessary information, which would be sufficient to enable all participants to decide whether or not to participate in the research. Bogdan and Biklen (2003) argue that there are some particular principles of ethics which have to

be considered as fundamental to research. These include subjects' identities being protected, treating subjects with respect and securing their cooperation in the research, as well as negotiating permission with participants to conduct the study and seeking to establish the truth when writing and reporting findings (Bogdan and Biklen, 2003).

A number of areas are covered by the ICF, including: an introduction to the research topic, the main aims and objectives of the research and an explanation of the main questions that the researcher was going to address in his proposal. Also covered in the form were issues of anonymity, confidentiality, how the data was going to be used, contact information, as well as issues regarding publication, storage and disposal of data. All participants were informed about all aspects of the research in order that they may decide whether or not to participate, and to avoid any misunderstanding of the nature of the research coming between them and their ability to reach a fully informed decision (Oliver, 2003).

With regard to the main questions presented to the participants in the study, these questions were explained in their various aspects. The explanation touched upon all issues regarding staff members' points of view about traditional concerns in conjunction with the experiential approach, which were to be investigated in this study.

Participants were allowed sufficient time to answer questions, and were further assured they were free to decline to answer any question in the study, or decline to discuss any particular topic without having to provide a reason for so doing. If the participant wished, they could also withdraw completely from the study at any time without advance notice and without providing any

reason, as recommended by Gay and Airasian (2000). For example, if a participant, while being interviewed, decided not to continue due to a perceived emotional distress or for any unknown reason, they were allowed to withdraw without being asked the reason. They would only be asked if they wished to continue at a later date; if so, their answers would be kept for that later date. If, on the other hand, they decided not to continue, the information they provided would be destroyed.

In addition, if the researcher noticed any discomfort on the part of the participant regarding any part of the study, the researcher would try and ease the situation. Moreover, if the participant allowed, the researcher would discuss the reasons behind such a reaction in order that the researcher may take such factors into consideration when working with other participants, in order to minimise any possible harm and protect the participant from any inconvenience. In this respect, Sieber and Stanley (1988) advise researchers to take such action to reduce risks in the research. They suggest that this can be achieved by the identification of these risks, and then assessing them in such a way as to ascertain the positive and negative effects in taking such risks. Therefore, in designing both the interview and questionnaire, all the questions perceived to touch on sensitive areas were reviewed, according to Kuwaiti, Gulf and Arab cultural norms (Sieber and Stanley, 1988). For example, acceptable methods of stating the questions to the participant were used taking into account Kuwaiti culture, to minimise any possible embarrassment or distress. In this regard, a review of the questions by expert academics in Kuwait and the UK was conducted before undertaking the research. These steps aimed to help participants feel comfortable, and to help

develop a cooperative relationship between the researcher and the participants in order to obtain valid information.

Participants were also encouraged to reflect upon their experience of the interview conversation, and how valuable they found the conversation, in order to comfort them and to provide them with a further opportunity to participate in the future, and reveal more data (Schatzman and Strauss, 1973).

The researcher also provided full personal information about himself, i.e. his name, area of his study, the sponsor of his research, the university in which his work is being supervised and the researcher's address in Kuwait and the UK, including his email. This allows all participants to contact him regarding any enquiry in the future. In addition, a copy of the ICF was sent by email asking all participants to read it carefully, giving them any time they felt necessary to do so.

Furthermore, from the researcher's experience of working in PAAET in Kuwait, academics and students in the university are generally well-disposed to participating in such study. For example, several academic publications have historically been published in academic journals in Kuwait related to staff members, students and policy makers in Kuwait and other Arab countries, indicating a willingness to participate in such studies. These studies have indicated that the participants value efforts that benefit higher education, and which contribute to improving the educational system. Thus, the researcher felt confident that the academics and students of Kuwait PAAET would be willing to participate in this research.

3.7.1 Anonymity

Participants were assured that their names would not be mentioned in the research, and that their initials, rather than their real full names, would be used; it was important to protect their identity, and make them feel sufficiently confident to express their opinions freely. In the interview technique, for example, instead of mentioning a real name like Ali Khalid from Bahrain, only the first letter from each name was used, in addition to the country. Thus, with (BAK), B: stands for Bahrain, A: stands for Ali and K: stands for Khalid. In this respect Lee, (1993), explains that one of the advantages of promising the anonymity of the participants is to make them feel more confident about being objective in their views, thereby making them objective throughout the research process (Lee, 1993). Thus, the researcher felt confident that there would not be significant concern from the point of view of the participants with regards to the issue of anonymity. However, participant details were kept anonymous to avoid any possible inconvenience on their part.

There was no mention or explanation presented in the writing of this thesis of any of the demographic attributes relating to the participants in either the interviews or the survey, unless they specifically asked for their names to be mentioned. This was due to the ethical position adopted in this research in both respecting and responding to the request of the interviewees, that nothing, in terms of these demographic attributes, would be published in this thesis. This is quite typical and a standard procedure, given the nature of the majority of academic research relating to applied studies in social sciences conducted in Kuwaiti society, which must remain respectful of the general culture. This is also the rule in the university environment with respect to

academic research. This comes under the heading of respect for the culture of the interviewees and the society in which the study is applied. Some interviewees explained that they would not be happy if any of their demographic details appeared in this study. Therefore, based on the above reasons, all reasonable precautionary measures were taken to protect the identity of interviewees, enabling them to feel greater confidence, and ensuring frank and objective responses to the interview questions in the study.

Moreover, the researcher remained aware that, if he considered there to be a risk when including a description of potentially sensitive data, he would accordingly edit the data in such a way as to ensure anonymity by disguising identities, or rephrasing statements in order to avoid any possible harm between staff members in the future, in order that readers cannot identify any of the participants, while maintaining the original meaning of the data.

3.7.2 Confidentiality

It was the researcher's responsibility to ensure that all the information that respondents provided was to be used only for the academic purposes of this particular study. They were assured that access to the data collected would only be available to his supervisors for academic advice, when necessary, with due consideration to the issues of anonymity and confidentiality. Participants in the interviews were informed that a summary of the findings would be sent to them for feedback to be used for the study. It was also made clear that copies of the thesis were to be sent to the British Library as well as the library of the University of Lincoln. Therefore, the

privacy issues of all participants were respected in ensuring no third party was present during any part of the study, particularly as Kuwaiti and Gulf culture, in certain circumstances, allows for colleagues to involve themselves in a discussion taking place between friends.

With regard to publishing the findings of the research, this decision was based on the extent of the sensitivity of the data. Lee (1993) advocates that researchers should exercise self-censorship by asking themselves questions about what kind of data could be published, and whether the revelations will have positive consequences. Researchers should make clear statements to all participants about the people who will have access to the data provided, and assure them that the identities of respondents would remain anonymous.

Furthermore, the researcher also made sure that the location where the data was collected was best suited to the participant; in the classroom (for the student survey) or at the participant's office (for the staff interview). The researcher also attempted to establish the best time for the participant to partake in the study, in order for him/her to be able to take their time when answering questions, as opposed to imposing times on them when they were busy, which may have resulted in the participant providing inaccurate or hurried answers. These considerations aimed to provide the participants with an environment where they could participate at ease, and with minimal external influences.

3.8 Conclusion

Thus, this chapter has presented the methodological approach of how the study was constructed and the data were collected in light of three

themes: local, global and human concerns. The chapter has described how the qualitative and quantitative methodology would be conducted in the three selected educational interior design departments in Kuwait, Bahrain and Saudi Arabia. First, the qualitative method was described in detail. This particular method consisted of two instruments: curriculum analysis and staff interviews. Second, the quantitative method was described. Under this method, the students' questionnaire was discussed and how it will benefit this research through measuring the extent of students' awareness about the three themes: local, global and human concerns. Moreover, this chapter described the pilot study aimed at improving the implementation of the main study, followed by a detailed discussion of the ethical issues.

As this research is mainly concerned with Kuwaiti interior design education, the following chapter, therefore, will discuss the current situation in this particular country as a part of the Gulf region. Following that, another chapter will be developed in order to compare the Kuwaiti design school with a further two selected schools in the Gulf region.

4 Chapter Four: The Current Situation of Interior Design Education in Kuwait

4.1 Introduction

This chapter discusses traditional identity in Kuwait, with an emphasis on interior design education. It describes the identity crisis being experienced in today's Gulf architecture in general, and in the new design generation in particular. Thus, attempts in the Gulf and by the Kuwaiti government to improve traditional identity awareness among the new generations will be revealed. In this regard, the role of the educational sectors will be included.

The Interior Design Department at the Public Authority of Applied Education and Training (PAAET) in Kuwait will be examined through conducting qualitative and quantitative methodologies, as discussed in the previous chapter.

The qualitative method will provide this research with a clear understanding about the current situation in this particular institution in terms of how members of staff are concerned about Kuwaiti traditional identity. On the other hand, it will show the ways of treating traditional issues in the teaching of design. This will be obtained by first, extracting the educational curriculum, and second by interviewing members of staff.

4.2 Kuwait's General Background

The State of Kuwait is located in the Middle East, to the Northwest of the Arabian Gulf (Persian Gulf). It borders Iraq on the North and Northwest, the Arabian Gulf to the East, and Saudi Arabia to the South (see figure: 5). Its

capital is Kuwait City. Much of the country is arid desert, and the climate is hot and dry in the summer, with temperatures exceeding 45°C (113°F), and cold and wet in the winter. Kuwait has a total area of 17,818 sq km, including the islands of Failakah, Wurbah, and Bubiyan. As for terrain, Kuwait is coastal and flat or generally undulating. Fresh water is obtained by distilling seawater, and natural gas, oil, and petroleum products are the main natural resources of the State (Ministry of Information, 2013).



Figure 5: Kuwait position in the Gulf region
(Source: Ministry of Information, Kuwait Government Online, 2013).

Arabs are the indigenous people in Kuwait. The total population is nearly 1,698,000, with nearly 698,000 being Kuwaitis, most of who originate

from Saudi Arabia, though some are from Iraq and Iran. The 1,000,000 foreigners are divided into Arabs from Egypt, Syria, and Palestine, and non-Arabs from India, Pakistan, and Bangladesh. The non-Arabs have their own schools, such as the Indian School, Pakistani School and Iranian School. Kuwait has a shortage of labour (unskilled, technical, and professional), since Kuwaiti nationals tend to take on administrative jobs in the government sector; hence the large number of imported workers (Ministry of Information, 2013).

Islam is the dominant and official religion in the State of Kuwait, with most Kuwaitis being Muslims. The Islamic Education curriculum in schools at all stages is taught by the Sunni sect, because it is the official sect in Kuwait. The official language is Arabic, although English is widely spoken and is taught as a second language in schools (Ministry of Information, 2013).

4.2.1 Economic Aspects

Even though Kuwait is a small state, it is wealthy due to two important natural resources: oil and natural gas. In 1994, Kuwait achieved an annual production of nearly 653 million barrels of crude oil. In the late 1980s, 52% of the economy depended on crude oil exports. The increase in the export of petroleum products has been matched by a parallel increase in imports from industrial countries all over the world. The official unit of currency is the Dinar (KD), which is equal to more than £2.00 Sterling.

Since exporting its first oil in 1946, Kuwait has been greatly influenced by economic power, particularly in terms of its cultural and social life. As a result of this, in conjunction with the lack of local qualified manpower, the

urgent demands of the new industrial revolution in Kuwait have attracted various regional and international minds to participate in the restructuring and advancement of the society, which has changed from very traditional to more modern. Consequently, the new generation in particular has begun to witness various radical changes in the realms of fashion, residence, food, costumes and habits ((Ministry of Information, 2013; Vine and Casey, 1992, pp. 54-57).

4.3 Identity Crisis in Gulf Architecture

Studies of the Gulf States indicate that the region is passing through a real crisis resulting from the global impact of the new technology on all aspects of lifestyle including art, architecture and design. The far-reaching development of today's universal media has played a significant role in imposing a global influence upon the local society, replacing a true sense of individuality with a kind of homogeneity (Alkaby, 2005, p. 108). The dichotomy of globalization and Gulf identity has taken hold of the discourse in all fields of human activity, including art, design, commerce, and social studies. On the other hand, the nature of traditional identity in contemporary life has become the basis of a debate among those who strive to create uniqueness and referential identity at a time when global competitiveness has suspended a sense of belonging.

However, from an architectural point of view, because globalization belongs to the whole of humankind and not any particular nation, the new architecture and design generation is trying to combine heritage and modern styles in a nostalgic way. This is what frequently causes a clash of styles in much contemporary local architecture. The problem probably relates to

designers' and architects' ways of looking at both local and modern identity, but not at heritage itself (Mahgoub, 2008). Evidence of this can be seen in some of Kuwaiti present-day architectural works. Al Mutawa, for example, attempts to localize his architectural practice by copying various local architectural elements and using them in a new language of form (See Figure: 6).

Nevertheless, an important question can be raised here: is Gulf traditional architecture identity restricted to the appearance of a building? General talking, traditional architecture carries with it inherent structural order that underlies all physical and biological aspects (Salingaros and Masden, 2007, p.38). In regard to the Gulf architecture Al-Naim asserted that architectural identity in the region has gained its values from the memories of people. This memory is rooted back in the history of architecture, not as mere physical things, but also as reflections of human values for those who constructed and occupied these architectures (Al-Naim, 2011). From Mahgoub and Al-Naim one can realise the continuity of architectural traditional identity. This raises an essential question in this research, which is how can we offer the new design generation a new way of thinking, thereby allowing them to reveal a continuity of heritage?



Figure 6: Saleh Al-Mutawa architecture, Kuwait (Source: Mahgoub, 2004, p.5)

The problem with most contemporary architects and interior design students is their view of local Islamic/Arab heritage, which they consider to consist merely of superficial and aesthetic elements. To some extent, Yasser Mahgoub (2007) identifies this significant consideration as a main cause of turning the new design generation away from their local context. He asserts that local architects and designers should understand that identity cannot be revealed by imitation of traditional elements from an old historic building in a contemporary context (Mahgoub, 2007). Moreover, traditional design elements may have the potential to help construct identity, as Mahgoub argues, but the real traditional essence of Gulf design identity, in Kuwait in particular, seems to be detached from designers' and users' cultural backgrounds. This raises the following questions: to what extent is the new

Gulf generation interested in traditions being integrated into contemporary buildings in their country? And what does “tradition” mean to them? Is it something of value?

Azzam (2008) has addressed these questions, considering traditions and heritage to be “a timeless memory, a fountain of pure running water to which new generations may constantly return in order to seek refreshment to continue life’s journey” (Azzam in: Adam and Hardy, 2008, p. 98). Without having dams and channels for that pure running water, as Azzam describes it, we are unable to reap the benefits of local traditions and heritage. One of the vital channels for this water is education, which will be discussed later in this chapter. Through education, the essence of heritage can be revealed and ultimately reflected innovatively in local practices. The negative effects of globalization can thus be confronted.

4.4 Rethinking Design Identity

It must be understood that, in the Gulf region, there are traditional resources that could successfully replace most of today’s modern concepts and materials. For Alnajem (2007), traditions in design could have a positive effect on today’s Gulf societies as long as they reflect traditional identity in an appropriate and inspired way. In this regard, a wealth of evidence can be seen across the region. For instance, when the Wind Towers gradually lost their historical value after being imitated as mere visual elements and integrated into contemporary contexts, new architects started to rethink these remarkable elements in more creative ways, and came up with effective, practical solutions. The architecture of Qatar University is an excellent

example. The Wind Towers (see Figure: 7) were used not to catch wind, but to provide natural light for the university's interior spaces (Alnajem, 2007, p. 18). The success of such an attempt relied on using concrete, which is a global element, in elegant ways in order to respond to historical essences. Moreover, in traditional Arab buildings one can encounter many other unique elements, such as a Mashrabiya, tent, courtyard, etc., that could provide local contemporary interiors with new, relevant solutions.

It must be emphasized that success is not based on particular traditional elements themselves, but rather on the designer, who can experientially appreciate the traditions and convert them to function according to new requirements. Air and light, for instance, are both essential components of traditional and contemporary buildings in the Arab regions.

Limited thinking, which most of the time does not overstep the boundary of design principles such as lines, forms, colour, and scales, has turned architectural identity away from its essential values (Abdul, 2007). This means that, in order to enhance design identity awareness, interior design must incorporate traditional values and design principles into the design process. In so doing, identity should not be imposed upon design works; rather, it can be naturally produced from designers' consciousness (Mahgoup, 2007).

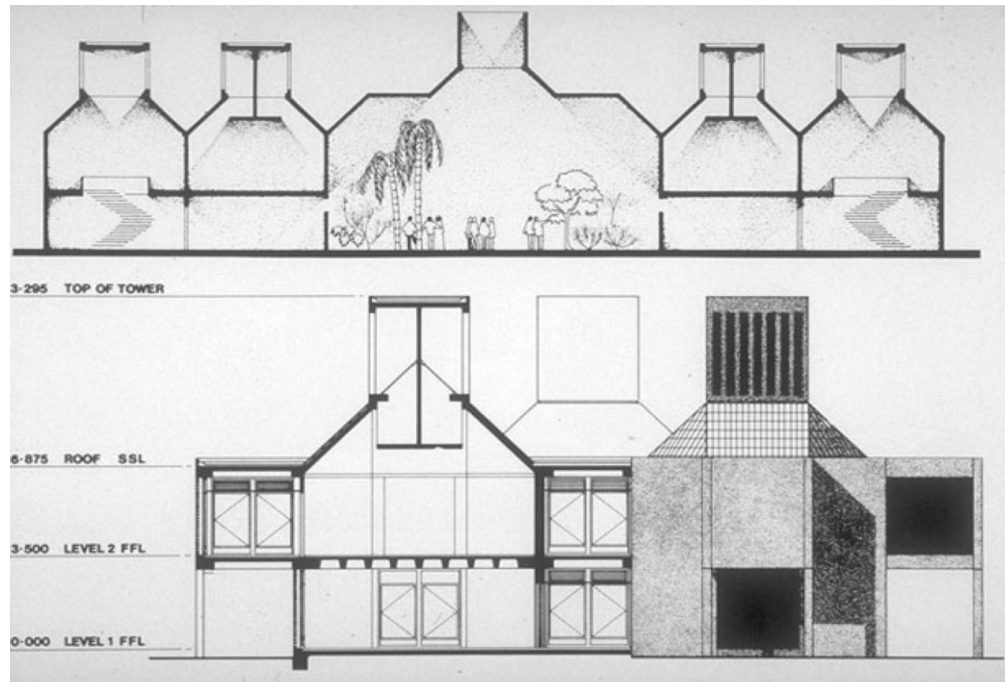


Figure 7: Cooling Towers at Qatar University (Source: On Site Review Report of Qatar University).

The forces of new styles and building materials in Kuwait have accelerated the speed of transformation of globalization over local identity. According to Khattab "The use of traditional local materials and techniques, which are often considered archaic and obsolete, was abandoned in favour of modern imported material and construction techniques" (Khattab, 2001, p.57). However, after the Second Gulf War, resulting from Iraq's invasion of Kuwait, Kuwaitis' sense of belonging was awakened. This sense was reflected in a number of buildings produced by Kuwaiti architects, as well as foreign ones. Their attempts were to emphasise the heritage of traditional Kuwaiti architecture. For example, the Kuwaiti Parliament Building designed by Jorn Utzon illustrates an employment of concrete as a modern material to

emphasize the image of the tent as a place for gathering (Al-Sultany, 2007, p.158). In addition, ultra-modern shopping centres such as Souk Sharq and Alfahahel bring back the sense of the traditional market places, either through their interior or exterior formations. Various other instances in the country can be identified through this combination of local images and global context. Yet, it must be noted that the main problem is not globalization itself, but the way it is treated and dealt with in conjunction with traditional identity.

Thus, one way to overcome the global influence on traditional identity in interior design is by activating the designers' perceptual aspects. Taking a close look at the Gulf's design identity in the context of its education might help raise awareness among the new design generation, and offer them a new way of dealing with traditions.

4.5 Identity Crisis in Design Education

In order to confront the global crisis facing today's Gulf design and architecture, it is essential for Gulf education, in Kuwait in particular, to rethink its ways of dealing with traditional identity. However, it is crucial to understand the precise nature of the problem.

Said (2002) discusses today's Arab educational dilemma in terms of two key aspects. First, there is the cultural duplication resulting from the ungoverned development that has occurred since the 19th century. This development has resulted in the emergence of two common trends within the Arab educational system. One trend is entirely concerned with heritage and how to defend it, while another turns towards the Western world in seeking modernization; its educational philosophies are based on those borrowed

from foreign countries. In order to go beyond these two key problems, Said suggests developing education along two parallel lines. On the one hand, we must create opportunities for traditional identity to be integrated into education. On the other hand, we must promote the globally-provided technological and scientific bases to serve local considerations (Said, 2002, p. 424).

The second major problem, which was alluded to by Said (2002) and Salama (2008), is the copying from western educational programmes. This imitation has contributed in turning the Gulf's new generations away from their traditional context (Salama, 2008; Said, 2002). Thus, it must be acknowledged that every culture has its own unique values, which should not be mixed with other cultures. The role of education, therefore, should not be considered as a device for westernising others. It should rather be to deal with each individual culture as a set of dialectical relations between what Abuzaid calls the three cultural components: language, religion and heritage (Abuzaid, 2004, p.18).

Furthermore, in terms of traditional identity, it is necessary to make reference here to a Gulf organization that is concerned with enhancing identity awareness among the local professions: the Cooperation Council for the Arab States of the Gulf (GCC). Since its establishment in 1981, this organization has realized the significant role of manpower in developing the identity requirements of professionals in the Gulf. Under its Secretariat General, a special sector was established to address educational improvement in Gulf society. The central goal of this sector was to improve and invest in local human resources. In this regard, a number of conferences and forums were

conducted to identify and to address common problems facing the Gulf community due to the lack of local professionals. Despite its various successful achievements, Gulf education has not yet produced the required level of qualified local professionals. The lack of workers in practical disciplines and the increase of workers in theoretical disciplines have contributed to the global impact on Gulf education (Secretariat General, 2010, p. 31).

However, it must be mentioned that learning from other experts in advanced societies is not the issue here; the main problem is that those in design education look at their heritage only from its theoretical aspects, without considering its practical aspects. Thus, the interior design discipline needs to find ways to benefits from both aspects. This can be achieved by interweaving theoretical and practical modules into design programs.

The absence of Arab architectural references in the educational tools and materials used in teaching is another critical issue that might have created an over-reliance on Western models. This indicates the extent to which it is important to rethink local buildings, either historical or contemporary, and use them in interior design education in a way to enhance identity awareness among the new design generation. It should further be added that there is a lack of an in-depth understanding of design and architectural theories among today's Arab students (Abdul, 2007, p.33). This is what may have been responsible for turning students' attention away from design's traditional meanings to mere styles and forms. In this respect, one can refer to Tansoulla (2008) for verification, who considers that one of the

main tasks in design and architecture education is to allow students to explore their traditional identity, and what they aspire to be in a specific, authentic context (Hadjiyanni and Tansoulla, 2008). The researcher might agree with Al-Naim (2009), who emphasizes the expression 'exploring who they are'. He does not mean recalling nostalgia for the past, which this research tries to avoid, but rather confronting an ongoing reality that must be continuously taken into account in Arab design education (Al-Naim, 2009). Thus, in looking at this identity concern from the perspective of interior design education, one can realize how crucial it is to combine local, traditional values with global practices. This, in turn, could contribute to the rethinking of traditional identity in design education. It might also be a useful way to enhance the sense of belonging among the new design generation, without imposing either way of thinking upon them.

4.6 Brief Background of Architecture Education in Kuwait

There used not to be anything called interior design education in Kuwait. However, early architecture relied upon the basic traditional architecture of the 1940s, when residents of Kuwait used simple local construction materials such as clay, sea rocks, limestone and wood to construct their homes. Kuwaiti architecture at that time was represented by small residential compounds, all of which shared a central courtyard as the main conceptual design theme, with a number of rooms built around this open area (Abdullah, 2003, p.2).

The inception of architecture as a profession in Kuwait coincided with the first urban plan of Kuwait City in the 1950s, which resulted in new

development requirements, followed by the discovery of oil and the economic flood. Due to the lack of trained Kuwaiti architects and designers, the government commissioned overseas professionals and consultants, hailing primarily from England and Egypt. A number of graduates were granted scholarships to study architecture abroad, mainly in the USA and the UK. One of those architects was Hamid Shuaib who graduated from Oxford University in 1958. He established the foundation of the local architectural professionals, originating with the emergence of a few Kuwaiti architects. In 1985, the government of Kuwait passed a law prohibiting non-Kuwaitis from owning professional offices, and from then on all of the firms were owned by local practitioners” (Abdullah, 2003, p.3). At that time the concern of local architecture and design identity officially began to pave its way into design and architecture education.

4.6.1 Identity Concerns in Today’s Kuwaiti Education

Since Kuwait’s independence in 1961, all Kuwaiti rulers have realized the significant role of manpower as a resource for the nation’s development. Recently, Shikh Sabah Al-Ahmad Al-Sabah, who holds the highest position in the Kuwaiti government, has begun to view local human resources as the most significant capital for the country in its confrontation of global challenges. He declares:

The real wealth of Kuwait lies in its sons; they are the prop of the future and the hope of the country, on their shoulders accomplishments will be built, and aspirations realized, they have to arm themselves with modern science in the age of the information revolution.... It is time for our educational institutions to develop our

educational system to cope with the demands of the new era (Al-Sabah, 2010).

This concern has clearly been reflected throughout the history of the Kuwaiti educational system. From 1956 to 1957, the expansion of educational services affected the Council of Education, which was soon replaced by the Department of Education. This department remained until the state's independence in 1961, when the Ministry of Education was established. This current organization adheres to a policy in which the general aim of education in Kuwait is described as follows:

Giving suitable opportunities to help individuals realize overall development and integrated growth spiritually, intellectually, socially, as well as physically, in light of the nature of Kuwaiti Society, its philosophy, and aspirations, Islamic principles, Arab heritage, and modern culture (Ministry of Education, 2012).

Considering individuals' self-realization, or "identity", as a device for ensuring a balance between society's traditions and modern requirements must play a role in architectural and design education. However, an important question may be raised here which is: how can design education achieve this balance? Alsaied asserted that new design students have the right to a kind of freedom in expressing their interests in global and modern thought. However, it is necessary for the educational system to have power over this thought by searching for new ways to enhance identity awareness in design education. He argues, "This can help Arab design and architectural students to learn how to treat traditional identity, especially in today's global context" (Al-Shareef, 2008). One dynamic way to allow for traditional identity to be appreciated in design education is through associating it with students' own experience of

the actual built environment. To achieve this, it needs to be understood that “A genuine artistic and architectural experience is primarily a strengthened awareness of self” (Pallasmaa, 2009, p.132). Through employing the experiential approach in design, we can pave a way toward protecting design identity.

In this regard, Salingaros and Masden (2008) support this way of thinking as a strong consideration for protecting society’s architectural identity, thereby allowing for products to emerge from actual feeling, not the mere appreciation of the physical appearance of an object (Salingaros and Masden, 2008). Regarding this notion from the perspective of Gulf design education, and interior education in particular, one can find a new way to deal with traditional aspects. This, in turn, will provide valuable solutions for the central research question, which is concerned with the extent of how an experiential approach to design can contribute to enhancing traditional identity in Kuwait’s interior design education.

Since this study mainly deals with interior design in Kuwait, and the PAAET is the only institution that offers this particular discipline, we must logically now focus on this area of study to examine the above central question. To this end, the following section explores the extent to which identity awareness has been dealt with at the PAAET to confront today’s global challenges.

4.7 Interior Design at PAAET in Kuwait

When the Kuwaiti government realised the significant role of manpower as a major resource for the nation's development, and in order to achieve the extensive development through preparing well-trained and qualified graduates, PAAET was established in Kuwait in 1982. It came to fulfil the state's needs for practical and technical manpower nationally, as it was the first and only institution in the country concerned with such applied education. In order to promote its mission, PAAET has focused its efforts on preparing qualified national graduates through developing legislation including: the constant developing and updating of educational programs through an approach that meets advanced and rapid technological changes (Alrifai, Alsharhan, Helmi 2009, p.41).

The College of Basic Education is one of the five "Community Colleges" at the PAAET. Its development system is based on the community's requirements through conducting constant studies to produce generations able to meet the vast employment requirements across the country. It is from this significant relationship between the Kuwaiti community and the PAAET that some clear strategies have emerged. These strategies include: (A) considering Islamic religion as the main resource for its educational system, (B) concern for the Arab language and regional heritage to revive and protect traditional inheritance, (C) increasing students' traditional awareness through enhancing social values in the study program, (D) creating a link between academic programs and the students' real lives, (E) supplying the local labour market with well-qualified teachers and practical employees (Alrifai, 2009, p.131).

In order to promote its mission, the PAAET focused on preparing qualified graduates by developing regulations. One such regulation involved constantly developing and updating educational programs in order to meet the rapid technological changes of the advanced world. Another regulation involved encouraging Kuwaiti youth to enter artistic and practical careers in order to bring a balance to the national labour market.

Furthermore, the educational programs in this college have been developed based on the requirements of the local community. In order for the institution to develop its graduates and to ensure the quality of their education, most of the scientific departments within these colleges conduct occasional studies investigating society's needs (Alrifai, Alsharhan and Helmi, 2009, p. 131). Since, in part, the study objectives have been extracted from these strategies which largely focus on the discipline of interior design, the following section will concentrate on the qualitative data collected from the interior design department at this particular school.

4.7.1 Curriculum Findings

The significance of this chapter is based on revealing curriculum content in light of the three themes of the research global, local and human concerns, which are designed to achieve the research objectives. The 150 credit hours curriculum contain 8 semesters including the practical graduation course in the end of year 4 (Alrifai, Alsharhan and Helmi, 2009, p. 132).

To obtain useful results from that kind of data found in PAAET's hardcopy students' prospectus, the researcher has divided them into three themes. The first one is global concerns, which examines to what extent the

particular written document pays attention to non-local aspects or, in other words, global issues. The second is local concerns, which examines to what extent these texts consider local identity in the interior design program, and finally human concerns, which examines to what extent the program considers sensory experiences (see Figure: 8).

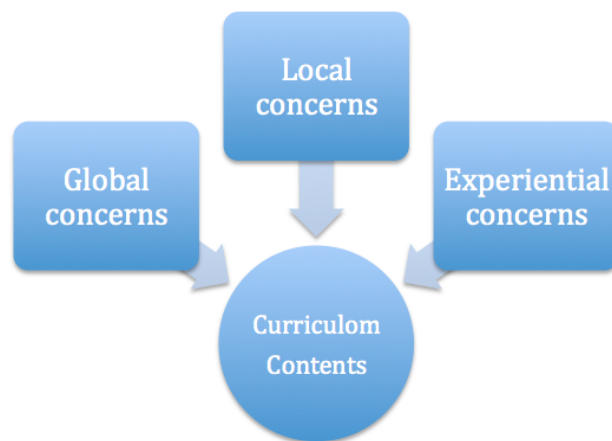


Figure 8: Curriculum's contents in light of the three research themes
(Illustrated by the researcher).

The interior design department at the PAAET seeks to provide its graduates with intellectual, knowledge-based and aesthetical professional skills that can enable them to teach interior design courses at the secondary level and at the “A” level stage in local formal schools, as well as enabling them to gain professional knowledge and practices which will allow them to be qualified designers after meeting further professional requirements.

According to the PAAET's interior design curriculum, a number of objectives were established identifying the institution's main goals.

Associating documents with the research objectives, the researcher has categorised and matched the institution's objectives with the research's three themes, followed by their analysis.

The table represents both general objectives of the PAAET and specific ones in the interior design department. According to the document and in light of the first theme, **global** issues, (A), there was only one sentence mentioning worldwide concern. The expression "(1) To communicate with other civilisations" was only mentioned without giving any further explanation, such as what kind of communication, and how.

Table 1: The PAAET Interior Design objectives in the light of the research themes (source: Alrifai, 2009, p.41).

Research's themes.	PAAET's objectives.
(A) Global issues.	To raise students' ability to communicate with other civilisations.
(B) Local issues.	<p>To provide students with a precise awareness of social values.</p> <p>To enhance students' sense of responsibility towards Kuwait and the regional community.</p> <p>To increase students' sense of loyalty toward Kuwait.</p> <p>To improve students' capabilities in treating traditions in a contemporary context.</p>

© Experiential issues.	<p>To increase students' skills in reading and understanding engineering drawings.</p> <p>To introduce students to aesthetical and functional criteria of the interior design components.</p> <p>Introduce various ID materials and their properties to design students.</p> <p>To provide students with a precise awareness of human values in design.</p> <p>To increase students' imagination and creativity in the discipline.</p>
------------------------	--

In category (B), **local** issues, more attention was paid to enhancing a sense of belonging at local and regional levels. Under this category, four objectives consist of expressions “(2) awareness of social values, (3) enhancing a sense of responsibility, (4) increasing a sense of loyalty and (5) treating traditions in a contemporary context”, which emphasises the significance of local awareness in the curriculum. Although this category of objectives verifies these important points, no further details were given about how to do so, which might require further investigation.

Under category ©, however, five points were set indicating **experiential** issues in realising interior design in expressions such as “ (6) reading and understanding drawing, (7) introducing aesthetic and functional criteria, (8) introducing materials' properties, (9) awareness of human values, (10) increasing imagination and creativity”. Although expressions number (6)

and (7) may not have much to do with the human senses, they could do so if they are intended to be so. However, expressions number (8), (9) and (10) are evidence for considering human experience in teaching interior design in this particular school. These statements also mention students' experiential goals in learning design, but there was again no indication of how to achieve these goals. How, for instance, is a student taught to read and understand drawing? Is this achieved only by looking at 2D plans and paper drawings, or they are involved in any other non-classroom activities to achieve this goal?

Table 2: ID at PAAET, five-course classification in light of the research themes (Designed by researcher)

Global issues		Local issues	Experiential issues
Course titles	History of Architecture & Furniture	Islamic Architecture	Residential Design
		Kuwait's Artistic Heritage	Public Design

Further information was found in the five courses' descriptions reflecting the above three concerns. Under the global issues only one course "History of Architecture & Furniture" was found which introduced students to a worldwide perspective. In this single course students come across major art, design and architectural history "from the Pharaonic era until present, but there was no evidence of the geographical extent of this historical course.

Students in this course "are expected to realise various architectural and furniture styles through enabling them to distinguish, visually, between different historical periods and how each period was influenced by another" (Almodaf, 2004, p.106). In the description of this course there was no

evidence about how it was to be taught; is it delivered theoretically through texts, or by practical activities? It was also revealed that the global concerns in this particular course are confined to the studying of the past, without mentioning the current global era.

In terms of **local** issues, however, two courses were found: one is *Islamic Architecture*, and another is *Kuwait's Artistic Heritage*, indicating local and regional concerns. The first one introduces students to a "historical glance at the emergence of Islamic architecture and how political and social factors contributed in shaping its character". However, there was no indicator of which period or time of Islamic architecture. The second course is *Kuwait's Artistic Heritage*, which focuses on the "origin of Kuwaiti art and architectural identity in both its desert and coastal environments". This concerns with "how natural and social factors contribute in shaping the total character of the old city of Kuwait, concentrating on interior components of traditional houses (courtyard and tents)" (Almodaf, 2004, p.106). Students are further introduced to how traditional values still influence modern architectural identity in Kuwait.

In terms of **experiential** issues, however, the researcher has found three courses' descriptions indicating the significance of students' experiences in realising interior design as a practical discipline. Two courses, Residential Design (1&2) and Public Design (1&2), are compulsory modules involving indications about students' experiences in mastering the discipline.

The Residential Design course (1 & 2) is concerned with interior design elements in residential spaces in terms of human scale and functional requirements. It focuses on the designer's major role in bringing a balance between practical, aesthetic, economic and functional aspects as essential

components in residential interiors. By the end of the second course, students are required to produce a visual interior project including plans, sections, and perspectives. The next course is Public Design (1 & 2), which introduces students to design elements in public spaces. Students are taught several techniques and design methods in how to re-inhabit public spaces in order to bring them to life both aesthetically and functionally. At the end of the second course, students are “required to design a local public space such as a park, shopping mall or sports centre” (Almodaf, 2004, p.164). In this course there was no indication of any experiential skills. All that was found was to do with drawing and colouring techniques, but not experiential ones.

Therefore, basing on the above interpretation of the carefully selected courses from the PAAET interior design curriculum, it becomes crucial now to examine staff members’ points of view. Conducting the following interview instrument will provide this study with further information, which was not found in the curriculum.

4.7.2 Overview of PAAET’s Curriculum Findings

From the above interpretation of both curriculum findings in the interior design educational department in Kuwait, one can clearly describe the current situation.

The curriculum findings reveal that only one statement indicated a **global** issue. In conjunction with the literature reviewed in Chapter two, the term “emphasizing” does not appear in the curriculum as a major concern. It was alluded to in one objective as “to communicate with other civilizations”.

Yet there was no indication for what kind of communication, nor how students can benefit from this communication to learn from global opportunities.

In terms of **local** issues, however, four objectives were found emphasizing the importance of local traditional identity in the program. This reflects what was discussed earlier in this chapter about the Kuwaiti government's concern to enhance traditional awareness in the new generation's minds. However, a further question may be raised here, which is, how is this local concern delivered to design students? This was answered by the interview findings, which will be subsequently in this section.

In terms of **experiential** issues, after excluding the two objectives (drawing and coloring skills), only three points remained in the curriculum verifying the existence of this issue in this particular school. In conjunction with the significant role of the experiential approach of design, discussed earlier, this human consideration can be used not only for the mere improvement of students' design skills, but it can also be integrated with the other two, global and local aspects. Doing this could offer students an excellent opportunity to re-examine traditional values in the local-built environment. This, in turn, could contribute to increasing Kuwaiti students' appreciation of their built culture.

In order to examine these issues in more depth in this particular school, the following section will discuss these issues from the teachers' perspective.

4.7.3 Staff Members' Interview Findings

As discussed in chapter three, the interview instrument was developed to obtain useful data from members of staff's perspective. These interviews

were considered as one of the three tools which were utilised to reveal the essence of the current situation in Kuwaiti interior design education.

Rather than emphasizing the interview questions and issues that are meaningful to him, the researcher interprets significant words and phrases that are meaningful to the interviewees. Therefore, the five steps, as discussed in the Chapter 3, are used here. The following table comprises the first three steps to interpret this particular type of data.

The first column (Prompt Discussion) represents the statements that are extracted from the interviews with the members of staff in the PAAET's Interior Design Department. The second column (Cluster of Words) comprises a set of significant words that have relevant meanings. The third column represents the emerged themes from the cluster of words in the previous column. The table of these interview findings are followed by a fourth step, which will summarise the emerged themes in order to obtain an overall picture from the teachers' perspective.

The fifth step in interpreting the interviews data, as Hycner suggests, is to extract general and unique themes from all the interviews and to make a composite summary (Hycner, 1999, p.161). Thus, since the current chapter focuses only on Kuwaiti data, whereas the other two schools will be discussed separately in the following chapter, it logically follows that this particular step be postponed until the end of that chapter.

Table 3: Emerged themes from PAAET staff interviews.

Prompt Discussion	Cluster of Words	Broad Themes
<p>Western world has influenced today's lifestyle including students' thought.</p> <p>Western politics have dominated today planners' decisions and reflected also on people's lifestyle.</p> <p>The world has become a small village (globalization)</p> <p>Students glorify what they see in the media, trying to adapt it into their life.</p> <p>Local design identity has been lost under the ungoverned flow of technology.</p> <p>New-tech has reduced students' sense of belonging.</p> <p>Ungoverned liberty in teaching design has detached students from the sense of identity.</p>	<p>Westernising</p> <p>Politics</p> <p>Globalisation</p> <p>Media</p> <p>Technology</p> <p>Liberty</p>	<p>Dominance of the Western media, technology and politics has liberated the new generation from local traditional values.</p>

<p>Students become much more aware of appearance.</p> <p>Historical & traditional things for the new generation become mere aesthetic things.</p> <p>Most students consider designing interiors as a fashion acts, and not as an experiential quality.</p>	<p>Appearance</p> <p>Aesthetics</p> <p>Fashion</p>	<p>2) The importance of local identity in students' thought is restricted to appearance.</p>
---	--	--

<p>The sense of nostalgia is particularly experienced in students' design work.</p> <p>Local customs and social life are much-appreciated issues for design students in their lives.</p> <p>Students like to learn the history of art and design as it provides them with a sense of belonging.</p> <p>We do not see much concern about traditional identity in students' work.</p>	<p>Nostalgia</p> <p>Social events</p> <p>Customs</p> <p>History</p> <p>Traditions</p>	<p>3) A sense of identity and traditional awareness can be found in students' daily lives.</p>
---	---	--

<p>Global issues (history) are delivered in only one theoretical module</p>		
---	--	--

<p>introducing students to worldwide history.</p> <p>There is a miscommunication between theory and design modules in terms of delivering identity issues.</p> <p>Every teacher has his/her own way of teaching traditional identity in classroom.</p> <p>We do not have a specific recommended reading for students.</p> <p>We face lack of Arabic resources in rethinking design identity.</p> <p>Arabic is the only authorised language in this school.</p>	<p>Theory</p> <p>Miscommunication</p> <p>Lack in reading</p> <p>Individual efforts</p> <p>Imitated resources</p> <p>Arabic language</p>	<p>4) There is miscommunication between the local and global issues in teaching and curriculum contents in ID.</p>
<p>ID is the meaning of beauty, which is a combination of art and sciences.</p> <p>ID is art of the human life where design students must understand buildings' emotional and functional needs.</p> <p>ID student must know something about everything (science and art).</p>	<p>Combination: Art/Science</p> <p>Emotional/ Functional needs</p> <p>Human needs</p>	<p>5) There is an encouraging indicator of considering ID as a combination of both art and science.</p>

<p>Non-curricular activities have a significant role in enhancing students' sense of local culture.</p> <p>Students understand sense of continuity between past and present.</p> <p>There is a limitation in teachers' interest regarding involving students in such activities.</p> <p>We face a problem of course density and time limitation.</p> <p>There is a lack of communication between the school and local organisations.</p>	<p>Non-curricular activities</p> <p>Limited interest</p> <p>Time shortage</p> <p>Course density</p> <p>Local organizations</p> <p>School's Policy</p> <p>Individual efforts</p>	<p>6) Although there is a sense of agreement about the effective role of field visits as a teaching tool, there is limitation in using this tool for enhancing students' traditional thoughts.</p>
<p>We teach students how to observe traditional environments by taking them to see historic buildings.</p> <p>Our students are taken on field visits to observe things by seeing and touching them.</p>	<p>Sight</p> <p>Touch</p>	<p>7) Observing traditional environment is restricted to the senses of sight and touch.</p>

4.7.4 Summarizing Interviews

Seven major themes emerged from the staff interview data, identifying the current situation and/or the essences of Kuwaiti interior design education. Some of these themes reveal limitations, and others reveal encouraging issues in teaching local design identity in this particular discipline.

Theme one is *Dominance of the Western media, technology and politics has detached education from local and traditional values*. This verifies Ebrahim's and Godwin's views of globalisation being a major challenge in today's Arab education (Ebrahim, 2007, p.166-167; Godwin, 2006). More specifically, this data reveals that the problem of globalisation in this particular school is restricted to Western dominance through its advanced media, new technology and politics. However, in Kuwaiti interior design education we can benefit from this kind of global influence and/or we may contextualise it in some way to have our own creative identity.

Theme two is: *The importance of local identity in students' thoughts is restricted to appearance*. It represents the sequential result of the previous theme considering the media and new technology as main issues that detach the new generation from understanding the essences of local identity. This leads design students to focus on the superficial appearance of things, rather than allowing them to deeply explore the essences of traditional values in design.

Theme three is: *A sense of identity and traditional awareness can be found in students' daily lives*. Although they have been detached from traditional meanings as a result of westernisation, design students are

nevertheless concerned about their identity. This can be seen in their social life, where a sense of loyalty and belonging are promoted. Thus, from this particular theme, those in design education can realise that the lack of identity awareness refers mainly to the way this issue is treated in education, not by the students themselves. This means that design educators need to rethink local identity in a way that makes students regard this aspect less superficially.

Theme four is: *There is miscommunication between the local and global issues in teaching and curriculum contents in ID.* This indicates one essential limitation in the design curriculum with regards to local identity and global considerations. These issues may need to be rethought in a dialectical way along with curriculum components. This, in turn, induces Kuwaiti educators to deliver the modules that include identity issues not as a mere overview of the historical aspects, but linking historical issues and today's global issues. In other words, rather than considering a theoretical course, such as *History of Architecture and Furniture*, treating it as a mere text-based module, its contents can be addressed via practical design courses. In this particular regard, examining other schools' experiences could help in promoting the sense of identity, thereby ensuring this link between past and present.

Theme five is: *There is an encouraging indicator of considering ID as combination of both art and science.* In this particular theme one can test the sense of the experiential awareness among design teachers. This, in turn, verifies what Lawson and Kilmer emphasize when they consider the discipline as a combination of both art and science. They describe an interior designer

as a person who must creatively respond to our sense of well-being (human aspect), as well as space's physical function (Lawson, 2005, p.17-20; Kilmer, R. and Kilmer, O., 1992, p.2). Being aware of these two vital aspects, interior design teachers will be able to teach the basis of experiential thinking. This will result in producing a design generation who can view traditional aspects as not only forms, but as human values that can be felt and experienced.

Theme six is: *Although there is a sense of agreement about the effective role of field visits as a teaching tool, there is limitation in using this tool for enhancing students' traditional thoughts.* From this particular theme one can observe an encouraging sense among design teachers viewing the field visit as a significant educational activity that contributes to enhancing students' sense of belonging. On the other hand, this theme indicates that some administrative restrictions were found in the Interior Design Department; the program's nature, such courses' density, limitation in teaching hours and miscommunication between the school and local organizations all contributed in discouraging teachers from taking part in such activities.

Theme seven is: *Observing traditional environments is restricted to the senses of sight and touch.* This theme reveals two important points which reflect on part of the research aims; the first point examines the extent of employing human senses as an educational tool for design students to observe the built environment. The second is to use this experiential tool in conjunction with identity aspects in order to enhance students' sense of belonging.

The first point verifies what Dodsworth (2009) argued, i.e. that the interior designer's task is not the mere decorating of surfaces and making

things look attractive, but s/he must go deeper by linking the physical environment with human experience. Senses such as touch, sight, taste, smell and sound can be employed as effective values in interior spaces. (Dodsworth, 2009, p.104). This, in turn, verifies how Manen considers phenomenology to be “the study of the lived world, the world as we immediately experience it pre-reflectively, rather than as we conceptualize, categorize, or reflect on it” (Manen, 1990, p. 9). Involving this approach in design education will help to produce interior designers who can deal with design components in relation not only to their materialistic aspects, but also to the feelings they produce.

The second point, however, reveals the role of human experience in evoking traditional identity, or as Norberg-Schulz labeled it, the *Genius-loci* or essence of a place (Norberg-Schulz, 1984, p.20).

Therefore, considering the above two points in conjunction with theme seven, one can realize the limitation of these two aspects in Kuwaiti interior design education. This factor will be clarified in comparison with the other two schools, which will be discussed in the next chapter.

4.8 Conclusion

In this chapter the discussion has focused on traditional identity awareness in relation to design education in the Gulf region, with emphasis on Kuwaiti interior design. It has been revealed that the identity crisis in the region partly refers to the economic revolution following the discovery of oil. These ungoverned circumstances have enforced a global influence upon the new generation, turning their thoughts away from local traditional values.

In conjunction with design education, the role of the human experience is involved in the approach to enhance students' identity and their sense of belonging. Through examining the existing interior design education at the PAAET in Kuwait from both the curriculum and the teachers' perspective, clear evidence has been found revealing the current situation in interior design education in Kuwait. In conjunction with both traditional identity and human experience, some encouraging and discouraging factors have been identified in this particular institute. However, in an attempt for more understanding of Kuwaiti interior design education, further investigation was conducted in the region. The following chapter will examine two institutions in the area, in conjunction with both traditional identity and human experience awareness.

Thus, the same methodological tools and manner of interpretation adopted in this chapter will also be utilised in the subsequent chapter. This further investigation will allow interior design education in Kuwait to identify strengths and weaknesses in their programs in relation to the above two aspects.

5 Chapter Five: The Current Situation of Interior Design Education in Bahrain and Saudi Arabia

5.1 Introduction

This chapter will extend the scope of data to encompass two other schools in the Gulf region, namely the KU in Bahrain and the KSU in Saudi Arabia. The same manner of data interpretation that was used in the previous chapter will be applied. In addition, a section will be added here comprising data from a student survey. This particular instrument will provide the study with quantitative data revealing differences between the two schools in terms of students' awareness of today's traditional identity in design.

This chapter will conclude with a comparison between the Kuwaiti interior design department and the other two in terms of treating traditional identity through using human experiential qualities. It will demonstrate that there is a difference between the schools in this regard; whilst the Bahraini curriculum consists of statements that mainly focus on ordinary functional design processes, the Kuwaiti and the Saudi ones include statements that indicate experiential awareness. However, the interview data results will show the opposite.

A quantitative survey will also contribute in identifying the current situation in the three schools with regards to identity awareness from the students' viewpoint. It will demonstrate that the more traditional identity is integrated in design program, the more students appreciate it. Thus, the ultimate goal in this chapter will help in framing the arguments of following

chapters, in which we will suggest and extract some new ideas for improving and rethinking traditional identity awareness in Kuwaiti interior design education.

5.2 Interior Design Education in Bahrain (KU)

In its continuous framework to provide the basic needs of Bahraini and Gulf society, the Kingdom University decided to inaugurate an interior design discipline into the college of Architectural Engineering and Design. This department provides quality education to emphasizing interior designers who are expected to combine academic education and practical skills to participate in pushing forward the rapid development that has already taken place in the region, as well as to meet the community's requirements.

The 142 credit hours curriculum contains nine semesters, while the horizontal and vertical build up of the curriculum is organized within a multiplicity of courses constructed around a sequence of design studio activities. In addition, professional training is an accessible feature of the curriculum, where a student is required to gain experience in the eighth semester in well-known interior design consultancy bureaux as part of a specifically-organized training program. In addition to being an interior designer, a number of graduate career opportunities may be available such as: computer aided designer, furniture designer, corporate designer, kitchen and bath consultant, residential designer, animation designer, hospitality designer, showroom consultant and retail designer (The Kingdom University, 2012). Closely scrutinizing the Bahraini curriculum, the researcher has broken down its objectives into the research's three themes as follows:

5.2.1 Course Objectives

Table 4: The KU Interior Design objectives in light of the research themes (sources: KU website, 2012).

Research themes.	KU's objectives.
(A) Global concern.	<p>To seek modernization through taking part into the developing countries.</p> <p>To follow and update students with the latest knowledge of today's rapid changes.</p>
(B) Local concern.	<p>To increase current generation's loyalty to the Kingdom of Bahrain and the Arab world.</p> <p>To increase students' awareness of Arab civilization and its genuine traditional values.</p> <p>To prepare the new generation for leading future cultural and social factors in the country.</p> <p>To direct academic knowledge toward serving the Bahraini community.</p> <p>To prepare students to cope with competitive career opportunities locally and globally.</p>

© Experiential concerns.	<p>To reinforce the status of individuals and give them the opportunity to develop their personality and to discover their capabilities.</p> <p>To develop students' capabilities in creative thinking and critical insight.</p> <p>To increase students' appreciation of the arts and humanities.</p> <p>To increase students' awareness of the surrounding environment.</p>
--------------------------	---

According to the above objective table, and under the **global** category (A), two statements were given indicating the KU's aims in response to this particular concern. Expressions such as "seek modernization", "follow today's rapid changes" were found verifying the school's global considerations. This is in contrast to what was found in the Kuwaiti course objectives; the purpose of the Bahraini one gives a clear indicator of the school's awareness of this particular issue. However, is this concern taken into account in the teaching as well as the course descriptors?

In section (B), however, more attention was paid to increasing **local** and regional senses of belonging. Five individual statements consisting of expressions such as "increasing loyalty, awareness of traditional values, leading social factors, coping with local careers"; emphasize the institution's concern about Bahraini and Gulf identity. Yet an emerging question here

could be: how could this particular issue be achieved in the program? Is it delivered in an ordinary way, where students are introduced to the traditional issues in their theoretical context, or in conjunction with the practical aspects?

Under section © four aims were set focusing on **experiential** matters. Students' mentality and their experiences were emphasized through using terms like "developing his personality and capabilities, appreciation of the arts and humanities, awareness of surrounding environment" (KU, 2012). All of these expressions indicate an awareness of human aspects in the program. Nevertheless, further information may need to be discovered to identify the extent to which human aspects are employed in the program to enhance design traditional identity.

The aims discussed under the previous section are apparently found in the course descriptors. Seven compulsory course titles in total were found responding to the three themes. From the above table, under **global** issues, three courses were found indicating the importance of raising students' awareness to reach a global level. In the course *History of Art and Design (1)* students are expected to emphasize and distinguish between "various architectural and furniture styles from the Mesopotamian and Egyptian periods". In this course a further explanation was given identifying specific periods of history that are taught: "an overview of Greek and Roman, Gothic, Renaissance, Baroque and Rococo periods, including their range of terminology". In part (3) of this particular course focus was placed on "art, furniture and architecture of the 20th century period" (KU, website, 2012). Thus, this sequence between the past and present may play a significant role in linking the traditional identity of a place and global trends in design.

5.2.2 Bahrain (KU) Interior Design Course Descriptors

Table 5: Interior Design courses' classification in light of the research objectives (KU website, 2012).

Global issues		Local issues	Human issues
Course titles	History of Art & Design (1&3)	History of Art & Design (2)	Interior Construction (1&2)
	Theories of Interior Design	Interior Design in Bahrain & Gulf Region	Interior Design (1,2,3 & 4)
	Modern Decorative Art	Conservation of Architectural Heritage	

Theories of Interior Design is another course that “looks at 20th century conceptual thinking in the field of interior design”. In this course students are introduced to the contemporary profiles of architects and designers within this particular period. “Modern Decorative Art” is another course concerned with decorative arts around the world including furniture, textiles and accessories. In this course students “are introduced to well-known designers, styles, materials and techniques and their influence upon the geographical, economic, religious and cultural areas around the world” (KU, website, 2012). These courses' details provide us with clear evidence for combining both local and global aspects in the program. Looking back to the Kuwaiti course descriptors, one can realize that the details in the Bahraini school are much more advanced as regards this particular issue.

In addition, under the **local** issues there was a clear indicator of the local and regional considerations. In the course entitled *History of Art and Design (2)*, attention was paid to the “architectural and design identity of Islamic civilization from the Ottoman Empire until the present”. This course focuses mainly on houses and schools in the Islamic world. In this particular course the fundamental elements of Arab architecture, such as Muqarnasat, Mashrabiya and other decorative elements and their values are taught.

More attention is given to Bahraini interior design under the course entitled *Interior Design in Bahrain & the Gulf Region*. In this particular course students are introduced to “recent theories in various design disciplines, trying to adapt them in the local context”. Finally, also under the local theme, the course entitled *Conservation of Architectural Heritage* is focused on “the investigation of both structural and aesthetic features of local buildings, as well as their history and role in forming Bahraini identity”.

Under the **human** category two courses were found which could be, to some extent, related to this particular theme. The first of these is “Interior Construction (1&2)”. The first part of this course focuses mainly on architectural materials in general, and interior ones in particular. In this course “students explore resources of interior design materials, their technical drawing and applications”. Although this particular statement indicates, to some extent, the direct relation between students and materials, there was no indication of how students are introduced to material resources; is it by involving them physically in exploring materials? Or, are they only introduced to materials’ names and technical aspects via drawings?

In the second part of this course, however, students go deeper into interior details and materials' specifications in relation to the general construction of spaces (KU, website, 2012). In both courses there was no indication of whether students are introduced to these resources through implementing practical design works.

The second course under this human category is "Interior Design (1)". This course consists of five parts, which are delivered over five semesters. In the first semester students are required to develop a design program of a relatively small-scale residential unit through "producing a basic 3D design model with section and elevation drawings". To some extent, one can notice here the 3D model is a crucial tool for students to understand and experience what they design. The following part, "interior design (2)" focuses on "functional and visual aspects". Students at this particular stage are required to design a medium-scaled commercial project after emphasize an actual building. This analysis includes constraints, accessibility and material specifications. In part (3) of this particular course, however, students are required to develop a large-scale residential and commercial project. Here they encounter advanced programming and design development "emphasizing the expression of interior elements, and accessibility standards, taking into consideration global issues". Then, in part (4) the student is involved in designing a large-sized project. He/she is expected to show their ability and skills in presenting their works visually and orally. Their projects should "include material sample boards", plans, elevations, sections and perspectives. Finally, in part (5) students are given another large-scale project but with a substantial and more complex interior space. At this stage

emphasis is placed on “clear integration of the various concerns that are typically balanced in design work, including conceptual, functional, programmatic, material, technical, lighting, access etc.” (KU, 2012). Although there is an obvious indication of the functional aspects in these five courses, one can realize a sense of students’ experiential considerations. In courses 4 and 5 students could have an excellent opportunity to experience their design and the materials they apply. But, do they?

Therefore, after representing Bahrain KU’s interior design curriculum, one has a clear image of its contents in relation to the main research themes. It was revealed that these programs have more precise details than the Kuwaiti PAAET program. While PAAET’s curriculum, for instance, includes a single course concerning unspecified universal scope, in Bahrain’s department three course titles were broken down into detailed descriptions emphasizing this concern. Yet the same thing could be said about the other courses.

Furthermore, there is obvious evidence of integrating more than one theme in one course. For example, under the category of experiential issues one can identify both global and local statements in one course. If these considerations were taken into account by teachers, it would, undoubtedly, help in creating coherence between the three concerns. This means that design students may have the opportunity use their senses to understand local identity. At the same time they can give consideration of global issues.

5.2.3 Staff Members' Interview Findings at KU (Bahrain)

In an attempt to reveal the current situation of the interior design department at the Kingdom University of Bahrain (KU), and in order to compare it with the PAAET in Kuwait, this particular section presents the interview findings of members of staff. Hycner's (1999) five steps of phenomenological interpretation, as applied in the Kuwaiti interviews, will be also applied here.

The first column (Prompt Discussion) represents the statements which are extracted from the interviews with the members of staff at the KU Interior Design department in Bahrain. The second column (Cluster of Words) comprises sets of significant words which have relevant meanings. The third column represents the emerged themes from the cluster of words in the previous column. The table of these interview findings are followed by a fourth step, which summarises the emerged themes in order to gain an overall image of the existing situation of KU interior design education from the teachers' perspective. Finally, and after revealing both the Bahraini and Saudi interview findings in comparison with those of Kuwait, general and unique themes will be extracted and a composite summary will be provided.

Table 6: Emerged themes from KU staff interviews.

Prompt Discussion	Closter of Words	Broad Themes
<p>Western world has influence on today's lifestyle including students' thought.</p> <p>Satellite Channels and the new media have an influential role over all aspects of our buildings.</p> <p>The critical geographical location of the country has enforced the regional and universal influence on education.</p> <p>There is an official interest from the government in conserving Bahraini architectural identity.</p> <p>Government's concern has reflected on the architectural regulations of the Ministry of Municipalities Affairs and Urban Planning in the country.</p>	<p>Westernising</p> <p>Satellite/Media</p> <p>Geographical location</p> <p>Government interest</p>	<p>1) In spite of the dominance of the Western media, technology and politics, there is an official effort by the government to protect traditional identity.</p>

<p>To some extent our students are aware of aesthetic aspects resulting from media influence.</p> <p>Our students give priority to traditional and social needs before they think about design and its practical aspects.</p> <p>Because they appreciate their history and traditional life, students' sense of nostalgia is usually reflected in their design works.</p>	<p>Aesthetic</p> <p>traditional & social needs</p> <p>Nostalgia/design works</p>	<p>2) The importance of local identity in students' thought is restricted to appearance, but there is a correspondence between the sense of nostalgia and teaching design.</p>
---	--	--

<p>New generation express sense of belonging in social events (weddings, Eaid etc.).</p> <p>In social events students express their sense of belonging through their traditional costumes.</p> <p>There is a clear sense of traditional awareness in students' design works.</p>	<p>Social events</p> <p>Costumes</p> <p>Traditions</p>	<p>3) A sense of identity and traditional awareness can be found in students' daily lives.</p>
---	--	--

<p>Absence of effective Arab architectural pioneers and theorists in rethinking traditions.</p> <p>Global and local issues are delivered in a dialectical way along with the traditional in the school in order to promote students' sense of belonging.</p> <p>We deliver global and local identity across most of the educational modules; both theoretical and practical ones.</p> <p>Global issues are not restricted to historical things but also take modern aspects into consideration.</p> <p>We have systematic efforts to combine local identity and modern issues in classroom.</p> <p>We recommend some well-known references for students to understand traditional identity from a modern perspective.</p>	<p>Theory/practice</p> <p>Global/local</p> <p>Communication between history/modern</p> <p>Teacher publications</p> <p>Limitation in Arabic resources</p>	<p>4) In spite of absence of Arab theorists in regard to rethinking traditions in contemporary context, there is a sense of communication between the two aspects in this institute.</p>
---	--	--

<p>Staff members established number of publications in attempt to blend past and present.</p> <p>We teach in both Arabic and English language in this school.</p>		
--	--	--

<p>ID is combination of art and sciences.</p> <p>ID is both an emotional and functional discipline.</p>	<p>Combination:</p> <p>Art/Science</p> <p>Emotion/function</p>	<p>5) There is an encouraging awareness of considering ID as combination of both art and science.</p>
---	--	---

<p>Field visits activities have a significant role in enhancing students' sense of local culture.</p> <p>Field visit is an essential educational activity in this school.</p> <p>Most teachers take students on such activities.</p>	<p>Significant & essential role</p> <p>Collective efforts</p> <p>Locally/abroad</p> <p>Communication</p>	<p>6) There is a sense of agreement about the effective role of field visits as a teaching tool. This sense was effectively reflected in teaching design.</p>
---	--	---

<p>We take our students to educational trips not only locally but also abroad.</p> <p>We have good communication between the school and local organisations.</p>		
---	--	--

<p>We teach students how to observe traditional environment by taking them to see, to touch, to smell and to feel temperature of historic buildings.</p> <p>Through moving within a historical building from one space to another students experience its identity.</p> <p>We take our students to participate in traditional factories and workshops in making craft works.</p>	<p>Sight</p> <p>Touch</p> <p>Smell</p> <p>Feeling temperature</p> <p>Moving</p> <p>Experience</p> <p>Traditional factories: Participation</p>	<p>7) Observing traditional environment through involving entire human experience; not restricted to a specific sense.</p>
--	---	--

5.2.4 Summarizing Bahraini Interviews

Seven major themes emerged from the staff interview data identifying the current situation and/or the essences of Bahraini interior design education. Some of these themes reveal limitations, and others reveal encouraging issues in teaching local design identity in this particular discipline.

Theme one is: *In spite of the dominance of the Western media, technology and politics, there is an official effort by the government to protect traditional identity.* As was found in the Kuwaiti school, this particular theme reveals the problem of globalisation as a key concern in detaching students from their traditional sense in the Bahraini school. Western dominance through its media, satellite and political devices were identified. However, further information regarding this particular theme indicates the Bahraini government is interested in protecting local identity, especially with regards to architecture. This may be reflected in most government sectors, including design education. In conjunction with the school's efforts in rethinking traditional design identity, and to connect the new generation with their historical roots, the following will reveal relevant evidence.

Theme two is: *The importance of the local identity in students' thought is restricted to appearance, but there is a correspondence between the sense of nostalgia and teaching design.* Part of this theme verifies what was found in the Kuwaiti interview data concerning students' interests in the superficial aspects of design. However, what distinguishes the Bahraini institute from the Kuwaiti one is the way of treating identity issues by integrating them into

teaching design. This, in turn, represents an encouraging sense of dealing with local identity issues in today's design education. To achieve this, one requires an in-depth understanding of traditional and historical values. According to Fayad these values could not be exposed without having an effective educational content that is able to interweave the practical side of design with traditional issues (Fayad, 2007, p.74). This particular factor is what was found in the Bahraini interior design program, yet did not exist in the Kuwaiti one.

Theme three is: *A sense of identity and traditional awareness can be found in students' daily lives.* Despite the sense of Western influence on Bahraini thought, design students are still aware of their identity. Evidence of this can be seen in their social life, where a sense of loyalty and belonging are promoted. A similar issue was also found in the Kuwaiti school. This indicates a common positive sense in both schools. The presence of this sense verifies that traditional awareness is a value that students grow up with. Therefore, it would be easier for design educators to enhance traditional sensitivity in design courses. This means that we need to rethink local identity in a way that makes students look at this aspect in a more in-depth manner.

Theme four is: *In spite of the absence of Arab theorists with regards to rethinking traditions in the contemporary context, there is a sense of communication between the two aspects in this institute.* This particular theme reveals the combination of local identity and contemporary considerations in design education. Unlike what was revealed in the Kuwaiti interview data, the Bahraini data verify that its educators deliver the theoretical modules, which consist of identity issues, in a dialectical way with modern ones. This factor was

also found in the course contents section, which was discussed in the previous section, indicating evidence of linking the past and present. For example, the modules entitled *History of Art and Design* are courses consisting of three parts, each of which treats history, linking the past and present in a sequential manner.

Theme five is: *There is an encouraging sense of considering ID as a combination of both art and science.* Similar to what was revealed in the Kuwaiti interview data, in this particular school one can realize the sense of experiential awareness among design teachers. This, to some extent, indicates that they might be aware of experiential issues, which may help to adopt the phenomenological way of thinking into design education. This combination of art and science, on the other hand, is crucial for the architectural phenomenologist. According to Pallasmaa, “in a work of art we encounter ourselves, our own emotions, and our own being-in-the-world in an intensified manner. A genuine artistic and architectural experience is primarily a strengthened awareness of self” (Pallasmaa, 2009, 132).

Theme six is: *There is a sense of agreement about the effective role of field visits as a teaching tool. This sense was effectively reflected in teaching design.* There was agreement about the significant role of the field visit as a first-hand experience and educational tool. It helps to enhance the sense of identity among the new design generation. Thus, in this particular school, one can experience helpful communication between the school and local organizations. This, in turn, contributes in encouraging teachers as well as students to take part and derive maximum benefit from such activities.

Theme seven: *Observing the traditional environment through involving the entire human experience not restricted to a specific sense.* This theme reveals two important points reflecting on part of the research aims; the first point examines the extent of employing human senses as an educational tool for design students in observing the built environment. The second is to use this experiential tool in conjunction with identity aspects in order to enhance students' sense of belonging.

In regard to the first point, terminologies such as sight, touch, smell, feeling, temperature and moving were all addressed, verifying the phenomenological role in experiencing architectural spaces. This further verifies Manen's consideration that phenomenology is "the study of the lived world, the world as we immediately experience it pre-reflectively rather than as we conceptualize, categorize, or reflect on it" (Manen, 1990, p. 9). Thus, to achieve the quality of the "lived world" we must take into account all of our senses in design education. Considering this within design education may help in improving students' experiential qualities in their design works. Subsequently, they will be able to deal with design components from not only their materialistic aspects, but also from the feelings they produce.

The second point, however, reveals the role of human experience in evoking and constructing traditional identity, or as Norberg-Schulz termed it, the *Genius-loci*, or essences of a place (Norberg-Schulz, 1984, p.20). Unlike the PAAET in Kuwait, the KU in Bahrain has reached a high level in terms of enhancing students' traditional awareness by involving their senses in experiencing design works. The field visit activities in this particular school are not restricted to merely visiting old or even contemporary buildings, but

students are taken also to traditional factories. In such activities students are involved in regular workshops making traditional arts and craft works. Through such activities, as Bahraini design teachers revealed, the new design generation understands traditional essences not solely as information they can learn from textbooks, but as a direct relation between traditional objects and the body. The human experience here plays a vital role in evoking traditional values.

5.3 Saudi Arabia, KFUPM, Interior Design Department

In its continuous framework to catch up with contemporary requirements of the local built environment and to respond to the rapid cultural and civil growth of the Saudi community, the KFUPM decided to inaugurate an interior design department in 1983 within the College of Architecture and Planning. This department provides quality education to emphasizing interior designers who will be able to design spaces based on Islamic/Arab customs, rather than seeking assistance from foreign professionals who frequently do not understand these precise requirements. The KFUPM grants their students bachelor degrees in interior design engineering upon completion of 165 credit hours (KFUPM, Website, 2012). Having closely examined KFUPM's interior design curriculum, the researcher has analyzed its objectives into three categories as revealed in the following table:

5.3.1 KFU Course Objectives

Table 7: The KFU Interior Design objectives in light of the research objectives (source: KFU website, 2012).

Data' categories.	KFU's objectives.
(A) Global issues.	N/A
(B) Local issues.	<p>To produce national professionals who will be able to contribute in developing the local community.</p> <p>To conduct scientific and applied studies to solve community problems.</p> <p>To activate and enhance the relationship between the university and the local community.</p> <p>To produce professionals who are concerned with local habits, customs and culture in designing interior spaces.</p>
(C) Experiential issues.	<p>To increase students' awareness of human satisfaction in interior spaces.</p> <p>To develop students' own expression of their design ideas.</p> <p>To introduce students to the natural and psychological effects of design components in interior spaces.</p>

The above table represents the objectives of the KFU's School of Design. According to this document and in light of the **global** aspect (A), nothing was mentioned regarding this particular issue. On the other hand, clear attention was paid to local considerations in the local issues section. Four aims were set out in section (B) focusing on serving the **local** community. Statements such as "national professionals, conducting scientific and applied studies for the community, considering local customs and culture" were used to refer to local issues in this educational program. In section (C) three points promote **human** values in teaching interior design. Terms such as "human satisfaction, design expression, psychological and natural effects" were used to convey the importance of the students' perception in design education. More specifically, the following table presents interior design modules in which their descriptors reflect the objectives, as mentioned in the previous table.

5.3.2 Saudi Arabia (KFU) Interior Design Course Findings

Table 8: ID course s classification in light of the research objectives (source: KFU website, 2012).

Global issues		Local issues	Human issues
Course titles	History of Arts & Architecture (1&2)	History of Arts & Architecture (3)	Environmental & Human Factors (1&2)
	Theories of Design (2)	Interior Design (3,4,5,8)	Handcrafts with Local materials
			Pottery Design

The above table represents seven course titles where their descriptors include terms or expressions relating to the three themes. Although no

objectives were found in the previous table regarding **global** issues, two course titles and their descriptors were found that indicated, to some extent, this issue.

The content of the course entitled *History of Arts and Architecture (1&2)*, which is divided into two semesters, focuses only on European history from the first evidence until the present. Although these two courses were separated into two semesters, there was no indication of the geographical scope; either it focuses on Greek and Roman, Gothic, Renaissance, Baroque and/or Rococo. However, these detailed aspects were found in the Bahraini courses' descriptors. Comparing this with the same course title in the Kuwaiti school, one can discover the same problem. The only differences between the Kuwaiti and Saudi schools, however, were the numbers of courses; while this course is delivered in only one semester at PAAET, the same course is divided into two semesters at KFU in the Saudi school. This indicates that students at the Bahraini and then the Saudi school have more chance than those at the Kuwaiti school to learn a wider and more detailed range of design history across the world. This factor, on the other hand, verifies one problem, revealed in the literature, demonstrating a lack of global considerations in Arabian design education (Ebrahem, 2007, p.166-167). This lack, from a design point of view, may have contributed to keeping the new design generation away from understanding others' architectural essences, and the ways that new, celebrated architects reflect these essences in their contemporary works.

Under the global theme another course called *Theory of Design (2)* was identified. In this particular course students are introduced to "the major

philosophical movements around the world”. Although no evidence was found in this particular course descriptor about which part of the world these theories focus on, one can find an indication of socio-cultural aspects in this curriculum, reflecting human needs. This overlapping aspect is considered a healthy phenomenon where students, on this particular course, can learn the history of design on the one hand, and the human aspects on the other (KFU website, 2012). The same factor was also identified in the Bahraini curriculum, but not in the Kuwaiti one.

Two course titles were classified under the **local** theme, where their objectives focus on local and regional issues. For example, the course entitled: *History of Art and Architecture (3)* consists of “The Islamic architecture timeline from its beginnings until the Classical Period, with emphasis on local developments in the context of interior design”. Comparing this with a similar course in the Kuwaiti school called *History of Art and Design*, one can see that the Saudi curriculum treats the local and regional issues in a much more in-depth way. In the Saudi school, Islamic architecture is linked to interior design, while the same course in the Kuwaiti program comprises an overview of Islamic architecture. Students in the Kuwaiti course learn “a historical glance at Islamic Architecture from past to present”.

In the content of the *Interior Design (3, 5, 8)* courses were other clear indicators of local considerations in the curriculum. In these three courses, attention is paid to the “role of interior design in responding to local traditional and environmental aspects”. Within these courses “students are involved gradually in designing from a simple interior space to a complex building, including its landscape and surroundings”.

Under the third theme, four course titles were found mentioning **Human** aspects. The course entitled *Environmental and Human Factors* consists of two parts (1&2). There is an indication in these courses of human considerations. The first part was mainly designed “to raise students’ awareness of environmental behaviors and human perception of spaces, including both physical and psychological considerations”. Then, in the second part, much attention is devoted to human issues in conjunction with local values: “Human dimensions are analyzed and adapted in local applications” (KFU website, 2012). This, in turn, shows us further positive evidence of blending human aspects with traditional identity in design education.

The course entitled *Handicraft with Local Materials* is another course found in the Saudi curriculum that aims at improving students’ knowledge and skills in how to construct traditional craft objects. This course seeks to increase students’ sense of belonging through “introducing them to the available domestic material resources” (KFU website, 2012).

Finally, *Pottery Design* is another course aimed at enhancing students’ experience of local and regional design identity. In this course, and through using various materials (pastes, clay, glass, aluminum foil, paper), students are “involved in creating a pottery work inspired from the Islamic environment and Arab calligraphy”. The content of this particular course, in conjunction with the previous one, gives a clear indicator of how creativity helps in enhancing students’ traditional awareness. This can be achieved by blending human experiential aspects on the one hand, and traditional design on the other.

5.3.3 Staff Members' Interview findings at KFU (Saudi Arabia)

In an attempt to reveal the current situation in the interior design department at the King Faisal University (KFU), and in order to compare it with the PAAET in Kuwait, this particular section presents the interview findings of members of staff. As they were applied in interpretation of the previous interview findings, Hycner's (1999) five steps of phenomenological interpretation will also be applied here.

The first column (Prompt Discussion) represents the statements which are extracted from the interviews with the members of staff at the KFU Interior design department in Saudi Arabia. The second column (Cluster of Words) comprises sets of significant words that have relevant meanings. The third column represents the emerged themes from the cluster of words in the previous column. The table of these interview findings is followed by the fourth step, summarising the emerging themes in order to provide an overall picture of the existing situation of the KFU interior design education from the teachers' perspective.

Table 9: Emerged themes from the KFU staff interviews.

Prompt Discussion	Closter of Words	Broad Themes
<p>Western world has influence on the new generation's thought.</p> <p>New media has stimulated design students, and has detached them from local traditional values.</p> <p>Design identity is affected in the main cities, and remains in other areas in the country.</p> <p>The Saudi government pays great attention to protect its architectural identity.</p>	<p>Westernising</p> <p>Media</p> <p>Vast size of the country</p>	<p>There is a clear dominance of Western media on the new generation in only the main cities in the country. The government's policy has contributed to protecting architectural identity.</p>
<p>The most important thing for our students is to create an attractive design, whether it communicates local or universal identity.</p> <p>Most of design students concentrate on the aesthetic aspects of design.</p> <p>Well-being and good mood are experienced among students' design works.</p>	<p>Attraction</p> <p>Aesthetic</p> <p>Well-being</p> <p>Good mood</p>	<p>2) The importance of local identity in students' thought is restricted to appearance.</p>

<p>The new generation expresses sense of belonging in social events (weddings, Eaid etc.).</p> <p>Hospitality and costumes are the most important values for students to express in their daily lives.</p>	<p>Social events</p> <p>Hospitality</p> <p>Costumes</p>	<p>3) There is a sense of identity and traditional awareness in students' daily lives.</p>
---	---	--

<p>We have some courses in design and architectural history, Islamic/Arab in particular, but they are delivered in a theoretical context.</p> <p>There is an obvious absence of effective criteria in design education in treating local identity issues.</p> <p>The old teaching manner, based mainly on textbooks, has detached the new generation from traditional values.</p> <p>We are facing a lack of academic resources concerned with rethinking traditional values.</p>	<p>Only theory</p> <p>No criteria relating to identity</p> <p>Outdated teaching</p> <p>Lack of local references</p> <p>Miscommunication between theory and practical modules</p>	<p>4) There is a lack of communication between local and global issues in teaching and curriculum content.</p>
--	--	--

<p>All we have today are a few books addressing local old buildings and their traditional ways of structure without trying to connect them with today's requirements.</p>		
---	--	--

<p>Students are introduced to the functional principles of design, and then they are taught the art of design including colours, lights etc. and how they influence users' moods.</p> <p>Student is required to have an aesthetic vision where s/he can play with both mood and physical aspects in interior spaces.</p> <p>ID is art of the human life where design students must understand both human needs and buildings' functions.</p>	<p>Combination: Science /Art</p> <p>Aesthetic</p> <p>Mood</p> <p>Dimension</p> <p>Materiality</p>	<p>5) There is an encouraging sense of considering ID as combination of both art and science.</p>
--	---	---

<p>All participants mentioned the significant role of field visits in the learning process. From their own experiences, they felt that a single field visit is worth several classroom lectures.</p>	<p>No field visits</p> <p>School's Policy</p>	<p>6) There are no field visit activities due to the social restrictions imposed upon females</p>
--	---	---

<p>They all verified the absence of such non-curricular activity in this institute due to the school's policy.</p> <p>Some traditional values, like segregation, have prevented the school from conducting field visit activities.</p> <p>We face lack of communication between the school and local organizations.</p>	<p>Segregation</p> <p>Individual efforts</p> <p>Miscommunication</p>	
NA	NA	NA

5.3.4 Summarizing Saudi Arabian Interviews

Six major themes emerged from the staff interview data identifying the current situation and/or the essences of Saudi Arabian interior design education. Some of these themes reveal limitations, while others reveal encouraging issues in teaching local design identity in this particular discipline.

Theme one is: *There is a clear dominance of Western media on the new generation in only the main cities in the country. The government's policy has contributed to protecting architectural identity.* As found in the Kuwaiti school, this theme reveals the problem of globalisation as a key issue in detaching students from their traditional sense in the Saudi school. Western

dominance and media were identified. However, further information as regards this particular theme indicates the Saudi government's interest in protecting local architectural identity. This factor was not found in the Kuwaiti school.

Theme two is: *The importance of local identity in students' thought is restricted to appearance.* As with the Kuwaiti interview data, this particular theme verifies the Saudi teachers' points of view regarding students' interests in the superficial aspects of design. This narrow vision, as teachers believe, results from the media and Western influence imposed upon this society. However, what was not found in the Kuwaiti school, unlike the Saudi and Bahraini schools, is a sense of resistance against these negative influences. Further evidence will be revealed in the remaining themes.

Theme three is: *There is a sense of identity and traditional awareness in students' daily lives.* Although there was a sense of Western influence on Saudi thought, design students are still aware of their identity. Evidence of this can be seen in their social life, where the senses of loyalty and belonging are promoted. A similar issue was also found in the Kuwaiti and Bahraini schools. A presence of this sense verifies that traditional awareness is a value that students grow up with. Therefore, it should be relatively easier for design educators to enhance traditional senses in design courses. This means that we need to rethink local identity in a way that makes students consider traditional aspects in more depth.

Theme four is: *There is an obvious lack of local and global issues in teaching and curriculum content.* This particular theme is similar to what was found in the Kuwaiti school, demonstrating a sense of miscommunication

between local and global aspects. However, the Bahraini interview data and its curriculum contents verify the dialectical relation between the two, local and global contexts, past and present.

Theme five is: *There is an encouraging sense of considering ID as combination of both art and science.* As was discussed in relation to the Kuwaiti and Bahraini interview data, in this particular school one can also notice a phenomenological feature which is the combining of art and science, between feeling and the functional aspects of design. Providing such a phenomenological way of thinking in design education may help in strengthening and deepening the new design generation's thought.

Theme six is: *There are no field visit activities due to the social restrictions imposed upon females.* Although all participants at the KFU were in agreement in regard to the vital role of field visits in design education, they all verified the absence of such activities in this particular institute. When they were asked about the reason[s] for this absence, they referred to the restrictions imposed upon women in the Saudi community.

5.4 Overview of Curricula and Interview Findings

After discussing the curricula, staff interviews and the students' survey findings from the three schools, a comprehensive image of the current situation emerges in terms of treating traditional identity. With a particular emphasis on the Kuwaiti interior design program, strengths and weaknesses were revealed.

According to the PAAET's objectives, only one statement was found that addressed the global issue from a historical viewpoint. However, two objectives were found in the Bahraini school addressing this particular issue. Unlike the Kuwaiti objective, the Bahraini ones addressed the global issue in its modern context, whereas nothing was found in the Saudi school in this regard. Thus, two ways of dealing with globalization were found here: one is to look back at history trying to recall its nostalgic sense. Another is to turn totally towards modernization in order to catch up with today's rapid challenges. This is precisely what was mentioned earlier in the literature review what causes in dividing Arab scholars into two groups; one group has totally rejected the term emphasizing, turning towards the past as a way of protecting traditional identity (Meerhaeghe, 2012; Said 2002, p.27-28). This sense is what was revealed in the Kuwaiti interior design program in both the curriculum and the interview data.

In the second group, as Meerhaeghe (2012) and Said (2002) outlined, are those who turn totally towards emphasizing considering it as the only way that can help Arab society to reach the level of advanced countries. The historical issues for this particular group are no more than theoretical

information (Meerhaeghe, 2012; Said 2002, p.27-28). This factor, to some extent, was addressed in the Bahraini objectives. One is *to seek towards modernization through taking part into the developing countries*. Another is *to follow up and update students with the latest knowledge of today's rapid changes*. However, from the courses' descriptors as well as from the interview data, more details were found verifying the coherent relation between the two historical and modern issues, past and present. This can also be found in the Saudi course descriptors.

In terms of the human experiential issue, however, six courses were found consisting of six statements in the Kuwaiti interior design documents. These verify students' experiential role in the educational program. Similar to the Kuwaiti school, the Bahraini one was also found to consist of six courses addressing this particular issue. Up to nine statements were found emphasizing the human experiential aspect in the curriculum. In the Saudi school, however, only four courses were found comprising five statements (see the following tables).

Table 10: Over all interior design curriculums' objectives and credit hours.

School Themes	PAAET (Kuwait)	KU (Bahrain)	KFU (Saudi)
Global issues	1	2	0
Local issues	4	5	4
Human issues	5	4	3
Credit hours	150	142	165

Table 11: Over all course descriptions.

Courses Themes	PAAET		KU		KFU	
	Number of Courses	Number of statements	Number of Courses	Number of statements	Number of Courses	Number of statements
Global issues	1	1	4	4	4	4
Local issues	2	2	3	3	5	5
Human issues	6	6	6	9	4	5

In the course descriptors one can also see differences between the three schools in terms of experiential aspects. Whilst the Kuwaiti course contents indicate, to some extent, human aspects, the Bahraini and Saudi courses include many more statements, but they are restricted to functional and practical aspects. For example, the most relevant statements found in the Kuwaiti course contents indicating the human experiential aspects are: “*This course concerns interior design elements in residential spaces in terms of **the human scale** and functional aspects*”, “*...bringing a balance between practical, **aesthetic** and functional aspects...*”, “*...to **re-inhabit** public spaces in order to bring them to life aesthetically and functionally*” (see page:110).

However, the Bahraini and the Saudi course contents include many statements but they mainly focus on practical aspects. In the Bahraini course contents, for example, one can find statements such as: “*...students explore resources of interior design materials, their **technical drawing and applications***”, “*...students go deeper in interior **details and materials’ specifications** in relation to general **construction of spaces***”, “*...the course emphasizes **volumetric studies***”, “*...emphasizing expression of interior elements, and **accessibility standards** whilst taking into consideration global issues*”, “*...projects should include material sample boards*” (see pages: 128

& 146). Although the Kuwaiti statements are fewer in number than the Bahraini ones, they are much closer to human considerations. However, this consideration was more obvious in the Bahraini interview data, where teachers verified the existence of human experiential considerations in teaching design.

Moreover, in comparing both the Kuwaiti and the Bahraini schools with the Saudi data, one can find further encouraging factor[s] found in the latter. Statements such as: *“To raise students’ awareness of **environmental behaviors and human perception** of spaces including both **physical and psychological** considerations...”*, *“**Human dimensions** are analyzed and adapted in the local applications...”*, *“...introducing them [students] to the available **domestic material** resources...”*, *“...involved in creating a pottery work inspired by the Islamic environment and Arab calligraphy”*, (see page: 146) all of which give a clear indication of the significant role of human values in the Saudi program. There is also a sense of a combination of human experiential aspects and traditional identity issues, local ones in particular. This combination was only experienced in the curriculum contents, not in the interview data. Add to the above the credit hours that found in each school (see table: 10, page: 159) provide us with a sense that the number of hours does not play an essential role in the courses as the quality of the courses.

Thus, from all three schools the curriculum statements, in conjunction with the interview data, emphasize factors that could contribute to improving the sense of traditional awareness. If these factors were carefully intertwined in the Kuwaiti design program, we would undoubtedly produce graduates who could contribute to rethinking design traditional identity in intelligent and

creative ways. Moreover, from the interior design students' perspective, the following section will reveal the differences between the three schools in regards to their identity awareness.

5.5 Analysis of Findings from Students' Survey

In addition to the documents and interview interpretation, this section provides a quantitative analysis of the survey that was conducted in the three schools. A survey of 25 statements was divided into three groups. Each group aims to examine students' points of view in regard to a specific issue.

The first set of statements, from 1 to 6, was to reveal students' general awareness of design identity. The second set, from 7 to 16, was to reveal their awareness of local identity in their design projects. The final set of statements, from 17 to 25, was to examine students' experiential awareness in the context of design identity (more explanation for how/why questions were worded, and how students were chosen has been discussed in the Methodology chapter).

The findings in this section will be divided into two main sections; the first will reveal the overall frequencies between three schools, and second will reveal the significant differences between the three schools. The overall frequencies reveal a clear sense of students' interests in local traditional identity across the three schools. However, the section called differences between the three schools reveals that the Bahraini interior design students have far more interest in expressing identity in design than either the Kuwaitis or the Saudis. However, in terms of students' understanding of the experiential values in design, a slight similarity was found, with Kuwait attributed the lowest ranking of the other two schools. Therefore, this

particular instrument, in conjunction with the other two used earlier, will provide the research with a clear understanding of the interior design department at the PAAET in Kuwait. It will identify strong and weak aspects in this particular institution in comparison with the other two in terms of treating traditional identity.

5.5.1 Overall Frequencies

This section shows the percentages along with the mean and the standard deviation for each statement in each section. Using a Likert scale from 1 to 5, Table 12 summarizes the overall findings of the survey questions.

According to this table, and by looking at the highest percentages of the two extremes, 5 strongly agree and 1 Strongly Disagree, the most significant issues for students can be identified. The highest percentage of 53.3 in the scale 5 was found in the statement number (25); *“The five senses contribute in shaping space identity”*. This indicates that more than half of the students from the three schools agree with the role of the **human senses** and/or experience in producing design identity. Furthermore, half of students strongly believe in the statement, *“During previous academic years I have learned how to perceive the essence of interior spaces”*. A percentage of 51.5 was found in this particular statement. This represents another significant indicator emphasizing students’ awareness of, or at least their interest in, learning the experiential aspects of interior design. Although the two statements indicate a high awareness among all students across the schools, verifying the significant role of the human experience in interior design

education, the curriculum and interview data revealed a different story, as discussed earlier (this will be discussed later in this chapter).

Two statements verify the students' appreciation of **local identity** in general, and in their design works in particular. Percentages of 48.5 and 43.4 were identified at the scale 1 Strongly Disagree, as the highest rate, for statements numbers (6) and (8): *"Heritage and tradition are old fashioned and do not fit in with today's modern design"* and *"I am NOT concerned with local identity in my design project"*. These high rates verify that identity and traditional considerations, for design students, are very important issues that must be appreciated in modern design works. This factor, in turn, contradicts what was revealed in the interview data, indicating that the new design generation is not very interested in local identity.

Thus, after discussing the overall frequencies found in the students' survey, it becomes useful in the following section to reveal the significant differences between the schools. This will provide the study with precise information representing the students' points of view in terms of how students in each school look at the three themes traditional identity, global issues and human experience in design.

Table 12: Summary of overall questionnaire findings.

This table has been moved to the appendix

[illegible]

5.5.2 Significant Differences Between the Schools

For data to be parametric it has to be normally distributed and homogenous; however, since the provided quantitative data has none of these characteristics, the researcher felt that non-parametric tests (Kruskal Wallis) should be applied in such analysis. This will help to investigate the differences between the three design schools. The normality of the data was tested via simple histograms, where the researcher scrutinised the data and judged it to be not normally distributed; as a result, the use of a non-parametric test of differences, i.e. Kruskal Wallis, was appropriate (Spurrier, 2003, p.686).

More specifically, in order to identify students' awareness with regards to the three sections indicated in the survey, this section will reveal the highest ranking of the three schools. It will explain whether there is a significant difference between the schools based on the Kruskal Wallis test. The school with the highest mean rank has the highest score. According to Kruskal Wallis's test, the significant differences should be smaller than 5% (0.05) to assume that there is a significant difference between the three compared countries; if not, then there is no difference (Spurrier, 2003, p.686).

In order to simplify findings, the researcher has broken down the data into three individual tables. Each table consists of a group of statements aiming to test the students' awareness about a specific issue.

Table 13: Test statistics, section (A) students' design identity awareness.

Rankings			
	Country	N	Mean Rank
Q1-It is important to distinguish between locality and internationality in the design of buildings in the Gulf.	Kuwait	50	50.23
	Bahrain	25	47.58
	Saudi	24	52.04
Q2-I can easily distinguish between the local design identity in my country and that of Western countries.	Kuwait	50	50.88
	Bahrain	25	53.28
	Saudi	24	44.75
Q3-In my country I like to see a universal design identity rather than the local one.	Kuwait	50	53.89
	Bahrain	25	46.52
	Saudi	24	45.52
Q4-There is a clear reference to local identity in the modern design in my country.	Kuwait	50	49.92
	Bahrain	25	65.14
	Saudi	24	34.40
Q5-New technology has participated positively in enhancing design identity in my country.	Kuwait	50	52.57
	Bahrain	25	58.02
	Saudi	24	36.29
Q6-Heritage and tradition are old fashioned and do not fit in with today's modern design.	Kuwait	50	54.32
	Bahrain	25	46.34
	Saudi	24	44.81

Figure 9: section (A) Design Identity

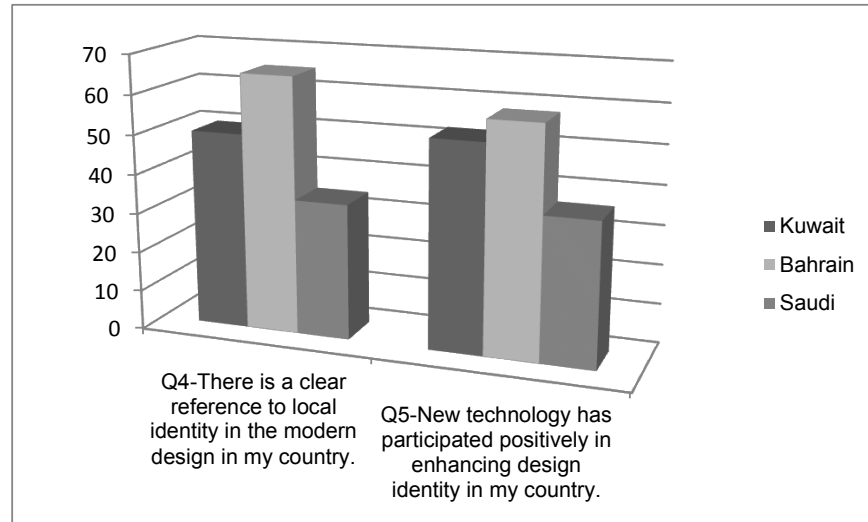


Table 14: Mean ranking of section (A).

Test Statistics ^{a,b}						
	Q1-It is important to distinguish between locality and internationality in the design of buildings in the Gulf.	Q2-I can easily distinguish between the local design identity in my country and that of Western countries.	Q3-In my country I like to see a universal design identity rather than the local one.	Q4-There is a clear reference to the local identity in modern design in my country.	Q5-New technology has participated positively in enhancing design identity in my country.	Q6-Heritage and tradition are old fashioned and do not fit in with today's modern design.
Chi-Square	.341	1.423	2.000	14.910	8.438	2.737
df	2	2	2	2	2	2
Asymp. Sig.	.843	.491	.368	.001	.015	.254

Looking at the Table 13, which represents section (A) students' general concern about local design identity, one can see significant differences between the three design schools in two statements out of the six. Differences in statements four and five were figured in the mean rank (see Table 13). It indicates that the Bahraini design students were more concerned about their local design identity than the Kuwaiti or Saudi students. There was also a significant difference in question five, which indicates that Bahraini students were more confident about technology's potential in enhancing local design identity. Amongst these differences, Kuwait's participants come in the middle between the Bahrain and Saudi schools. The differences were extracted from the mean rank in each country for each individual statement; a higher mean rank shows more agreement.

Section (B), conversely, was restricted to examining students' concern about practising identity in their design projects. Looking at Table 15, one can identify more statements revealing significant differences between the three schools. Six out of the ten statements were found to show these differences in this table.

According to the ranking Table (No. 15), the Bahraini school came top in comparison with the Kuwaiti and Saudi schools in most statements. In statement 8, for instance, Bahraini students showed more awareness, as regards taking into account local identity in the design of their projects, than the Kuwaiti and Saudi students. In statement 10, there was also a clear indication that Bahraini students were more confident about having a design strategy to combine heritage and modernity in their design works, whereas

Kuwaiti participants were shown to have the lowest concern regarding this particular issue.

Significant differences were also identified in questions 11 and 15, which indicate that Bahraini students were most encouraged by their tutors in design studios to combine traditions with new technology. They also feel free to express their own personality in their design projects. However, in the same matter, Kuwaitis and Saudis obtained a lower rank. In terms of the field visit, mentioned in questions 13 and 14, Bahraini students again demonstrated a higher rank with more than 70% of them emphasising their agreement with and interest in having regular field visits (see Tables: 15 & 16).

Table 15: Mean ranking of section (B)

Rankings			
	Country	N	Mean Rank
Q7-Local identity does not have much interest in Interior Design education in my country.	Kuwait	50	55.94
	Bahrain	25	42.86
	Saudi	24	45.06
Q8-I am not concerned with local identity in my design project.	Kuwait	50	50.89
	Bahrain	25	38.76
	Saudi	24	59.85
Q9-I am concerned to combine local and universal identity in my design.	Kuwait	50	47.61
	Bahrain	25	55.00
	Saudi	24	49.77
Q10-I have a design strategy to combine past and present in my design projects.	Kuwait	50	53.02
	Bahrain	25	56.10
	Saudi	24	37.35
	Kuwait	50	42.60

Q11-Design teachers are encouraging me to combine traditions and new technology in my design projects.	Bahrain	25	61.64
	Saudi	24	53.29
Q12 -Websites and interior design magazines are the main resources in my design projects.	Kuwait	50	48.36
	Bahrain	25	51.08
	Saudi	24	52.29
Q13-There are regular group field visits during the academic year to historic buildings in my country.	Kuwait	50	48.29
	Bahrain	25	78.10
	Saudi	24	24.29
Q14-I am interested in field visiting.	Kuwait	50	41.72
	Bahrain	25	71.98
	Saudi	24	44.35
Q15- I feel free in expressing my own personality in design projects.	Kuwait	50	46.42
	Bahrain	25	64.18
	Saudi	24	42.69
Q16-Getting a higher academic score in my design project is more important than any other thing.	Kuwait	50	49.93
	Bahrain	25	53.74
	Saudi	24	46.25

Figure 10: Practicing identity in design projects

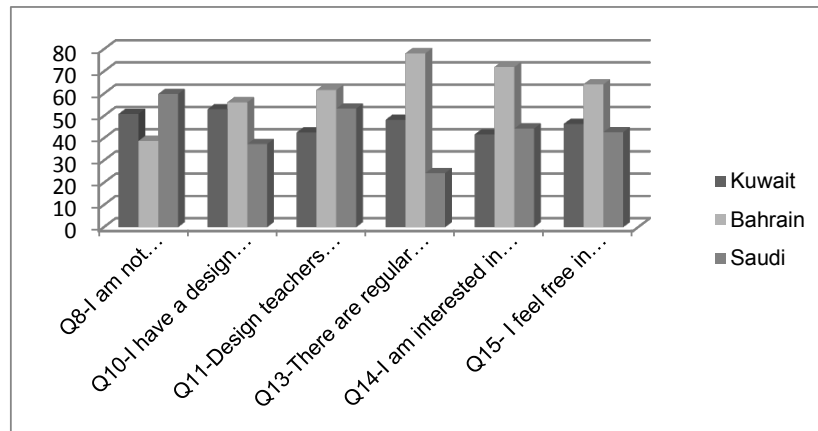


Table 16: Test statistics, section (B) design identity in students' projects.

Test Statistics ^{a,b}										
	Q7-Local identity does not have much interest in Interior Design education in my country.	Q8-I am not concerned with local identity in my design project.	Q9-I am concerned to combine local and universal identity in my design.	Q10-I have a design strategy to combine past and present in my design projects	Q11-Design teachers are encouraging me to combine traditions and new technology in my design projects.	Q12 -Websites and interior design magazines are the main resources in my design projects.	Q13-There are regular group field visits during the academic year to historic buildings in my country.	Q14-I am interested in field visiting.	Q15- I feel free in expressing my own personality in design projects.	Q16-Getting a higher academic score in my design project is more important than any other thing.
Chi-Square	4.632	7.470	1.305	6.790	8.271	.392	45.289	1.585	9.461	1.000
df	2	2	2	2	2	2	2		2	2
Asymp. Sig.	.099	.024	.521	.034	.016	.822	.000	.000	.009	.606

Finally, under section (C), which was mainly designed to examine students' experiential awareness in relation to design identity, six of nine significant differences were indicated in Tables 17 and 18. According to the mean ranks of statements 17 and 18, which were constructed to examine whether students would consider design identity as a mere style or something more than that, it was revealed that most of the Kuwaiti students considered design identity to be no more than style, whereas Saudis and Bahrainis considered it to be more than that.

Delving deeper into the realm of human senses, statement number 19, which is about the role of material properties in identifying design identity, revealed that most Bahraini students agree with this notion. Next, Saudi students are placed slightly below Bahrain, and then Kuwaiti students again ranked lowest among the three groups. In question 21, which deals with their experiential awareness during their previous academic years, Bahraini participants rated this highest, followed by the Saudi students. In this question, there were similar scores between Bahrain and Saudi students in comparison with Kuwait, which once again showed the lowest percentage.

The final significant differences were identified in questions 23 and 24. These two questions were designed for participants to choose whether they would consider human beings as the only ones who shape space identity or the surrounding physical aspects as well. According to Tables Number 19 and 20, it was revealed that the majority of Kuwaiti participants considered human beings as the only ones who could create space identity. However, Saudi participants assumed a higher ranking in considering both humans and the

surrounding physical environment as creating the identity of a place. Bahraini participants were placed midway between the two.

Table 18: Mean ranking of section (C).

Rankings			
	Country	N	Mean Rank
Q17-Design identity is no more than forms and styles.	Kuwait	50	57.59
	Bahrain	25	45.56
Q18-Design identity is more than forms and styles.	Kuwait	50	42.02
	Bahrain	25	53.94
	Saudi	24	62.52
Q19-Materials' properties (Such as solidity, reflection, smoothness, etc.) help identify place identity.	Kuwait	50	44.27
	Bahrain	25	60.10
	Saudi	24	51.42
Q20-Arab traditional buildings have a special feeling that cannot be felt in contemporary buildings.	Kuwait	50	48.62
	Bahrain	25	49.40
	Saudi	24	53.50
Q21-During previous academic years I have learned how to perceive the essence of interior spaces.	Kuwait	50	43.61
	Bahrain	25	53.18
	Saudi	24	60.00
Q22-Humans have lost control over today's technology.	Kuwait	50	49.64
	Bahrain	25	58.12
	Saudi	24	42.29
Q23-Human beings are the only ones who shape space identity, not the surrounding physical environment.	Kuwait	50	56.73
	Bahrain	25	48.06
	Saudi	24	38.00
Q24-Human beings and the surrounding physical environment both contribute in shaping space identity.	Kuwait	50	42.77
	Bahrain	25	45.08
	Saudi	24	70.19
Q25-The "Five Senses" contribute in shaping space identity.	Kuwait	50	47.51
	Bahrain	25	48.96
	Saudi	24	56.27

Figure 11: Experiential awareness

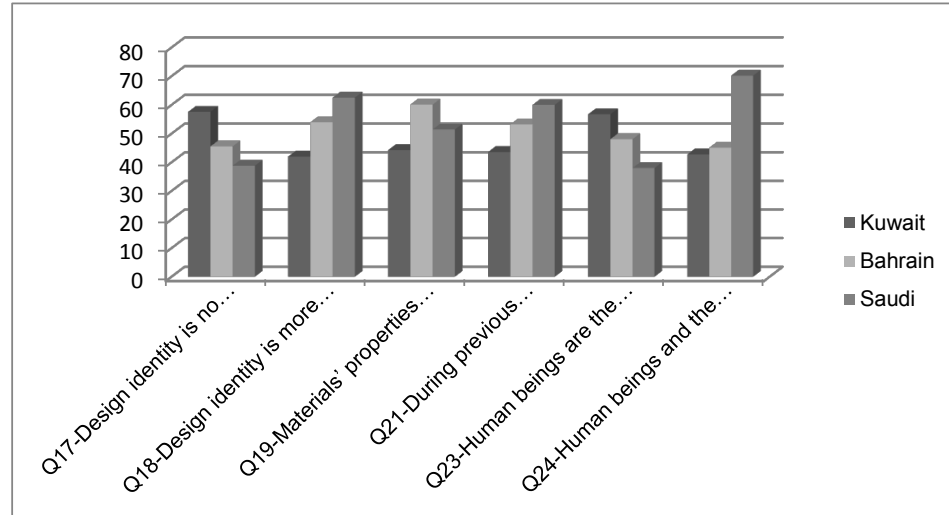


Table 19: Test statistics, section (C), students' experiences of design identity.

Test Statistics ^{a,b}									
	Q17-Design identity is no more than forms and styles.	Q18-Design identity is more than forms and styles.	Q19-Materials' properties (Such as solidity, reflection, smoothness, etc.) help identify place identity.	Q20-Arab traditional buildings have a special feeling that cannot be felt in contemporary buildings.	Q21-During previous academic years I have learned how to perceive the essence of interior spaces.	Q22-Humans have lost control over today's technology.	Q23-Human beings are the only ones who shape space identity, not the surrounding physical environment.	Q24-Human beings and the surrounding physical environment both contribute in shaping space identity.	Q25-The "Five Senses" contribute in shaping space identity.
Chi-Square	.186	.762	6.038	.574	6.891	.933	7.624	17.459	1.899
df			2	2	2		2	2	2
Asymp. Sig.	.017	.008	.049	.751	.032	.140	.022	.000	.387

5.5.3 Overview of Students' Survey

Based on the above analysis of the students' survey, one can summarize its findings on two levels, namely, overall and specific. The overall level revealed a high awareness of local design identity within students across the three schools. This indicator provides an encouraging, solid ground for Gulf education to rethink and enhance traditional identity issues in interior design. Contrary to what was found in parts of the interview data, this quantitative survey reveals a constant sense of identity awareness among students at all the three schools.

At the specific level, however, obvious significant differences between the three schools were revealed. In the Bahraini school, for example, both the curriculum and staff members revealed the highest awareness of treating traditional identity in design, which reflects positively students' appreciation for culture. This means that the more identity issues are treated in design educational programs in a creative way, the more design students feel confident in rethinking these issues in their works.

Sections A and B revealed that the Bahraini students gained the highest score for identity issues. This means that they are more aware of local identity in design than the Kuwaitis and Saudis. This further verifies the interview results, which indicated the effective efforts by Bahraini teachers in treating traditional identity issues in the design program.

Section C, however, represents students' awareness of the role of human experiences in observing traditional values in interior spaces. In this section, the Bahrainis ranked the highest in comparison to the Kuwaitis and Saudis. This factor, in turn, verifies what emerged from the staff interview

data, indicating that the role of human experience was not much dealt with in the Kuwaiti and Saudi schools.

Therefore, generally speaking, in addition to the two instruments, contents analysis and staff interviews, this quantitative instrument represents more strong evidence verifying the differences between schools in terms of students' identity and experiential awareness. This, in turn, provides the research with a clear image, from the students' perspective, about the current situation of Kuwaiti interior design education.

5.6 Conclusion

In addition to the PAAET Kuwaiti interior design data, discussed in the previous chapter and revealing its current situation in terms of treating traditional identity, this particular chapter has examined the same aspect in two other schools in the Gulf region. The information that emerged from these two schools revealed additional, effective evidence for rethinking traditional identity awareness in design education. Different, encouraging ways of treating traditional identity across the schools were exposed. In addition, the human experiential quality, as an educational tool, was dealt with more in the Bahraini school than the Kuwaiti one. This factor, in turn, was also revealed in the students' survey where the Bahraini school gained highest the score for this particular issue.

It was discovered that the most effective interior design program is that which treats global, local and experiential issues in a dialectical way, rather than treating each one separately (see Figure: 12). If this investigation were to be appropriately applied to Kuwaiti interior design education, we would be

able to produce intelligent design students who would treat traditional identity in a creative way. Thus, in this respect, the following chapter will discuss the role of human experience in revealing traditional identity in architecture and interior spaces.

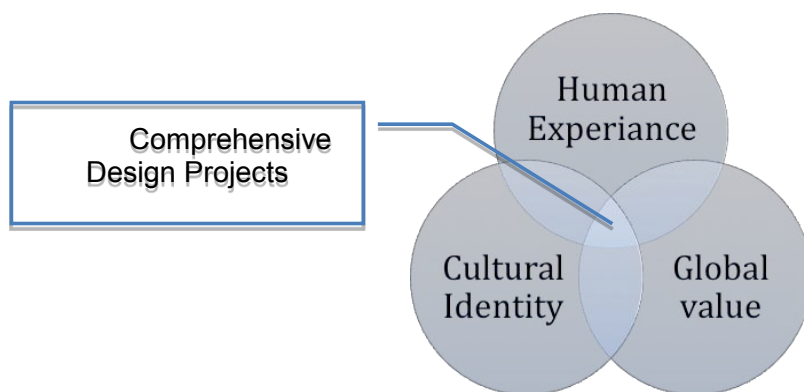


Figure 12: Integrating three core themes in design education (Designed by Researcher).

6 Chapter Six: Employing Human Experience to enhancing traditional Identity in Interior Design

6.1 Introduction

The aim of this chapter is to explore the role of human experience in enhancing interior design traditional identity. The argument will reveal that interior design is not a discipline merely for making things pretty and/or treating spaces as pieces of art. It is even not a pure scientific discipline dealing with spaces and their components as mere dimensional things. It will demonstrate, however, that interior design is a combination of both art and science as a fundamental quality in phenomenological philosophy.

This chapter will also emphasise the potential role of human experience in enhancing and evoking traditions in such a way that the global impact on design could be contextualised. In this respect, a number of celebrated interior works will be discussed. The phenomenological philosophy of architects such as Steven Holl, Juhani Pallasmaa, Alvar Aalto, Peter Zumthor and others will be discussed in a way that reveals how they evoke the traditional identity of their interior spaces through the experiential perspective. It must be emphasised here that these phenomenological designs, from all over the world, are more about interior spaces than merely architectural forms.

The second half of this chapter will address the phenomenological approach in interior design education in order to demonstrate how this term can be applied in a way that can enhance students' awareness about their

traditional identity. Therefore, in light of the whole research, this particular chapter will contribute in providing a solid ground in rethinking tradition in interior design education in Kuwait, and other schools in the Gulf region.

6.2 Interior design: between art and science

Reflecting on the interview features: “Interior Design: between science and art”, indicates that all Kuwaiti and Saudi participants considered interior design, as a discipline, to be a combination of both science and art, and most Bahraini participants consider it so too.

Since the majority of interviewees consider the discipline a combination of the two aspects, one must explain how this consideration can provide a fertile ground for the phenomenological approach to be employed in interior design education. This approach will contribute in enhancing traditional awareness in the new design generation. It will also liberate students from the narrow vision of the terminology of “Art” that restricts students’ understanding of design to aesthetic aspects. As Victoria Ball argues, “Whenever we say that something is artistic we usually imply that someone has made something beautiful” (Ball, 1982, p.8.). However, the process of making beauty relies on the selection and arrangement of design elements allowing designers to “move away from the functionalist aesthetics of reduction towards a layered and multi-sensory architecture” (Pallasmaa, 2008). Thus, designers must understand that abstracted design, which is comprehended visually, is a narrow conception, whereas the successful design is the one that is grasped by our senses through our entire consciousness.

Peter Zumthor also describes architecture as the medium of human experience rather than mere constructed functional things (Zumthor, 2006, p. 71). This, in turn, emphasises the importance of rethinking today's interior design through creating a balance between art and science, between functional and emotional aspects of design. This balance cannot happen by chance, but through knowledge emerging from man himself. Thus, the question that arises here is: how do art and science work together to produce genuine, experienced interior spaces?

6.3 Human experience and Interior Spaces

As a modern human discipline, interior design's significance stems from its direct relation with the human perception system. Rasmussen asserts that architecture will not be merely defined in terms of building styles through particular external or internal properties; rather, it will be closely associated with the in-depth experiencing of a building. Thus, to obtain an actual experience of a building, an architect or/and an interior designer has to "live" the space and to feel its spatial enclosure. S/he has to feel how it naturally flows from one unit to another, with the entire feeling of textures, colors, lighting, sound, orientation, etc. (Dodsworth, 2009). Looking at human experience as a producer for a meaningful design product, one should verify how it is significant for the new design generation to understand such a way of thinking.

On examining the term 'decoration' in a dictionary, one discovers a noun denoting the act of decorating something in the hope of making it more

attractive. This definition in itself is shallow and vacuous (Dodsworth, 2009). However, we must go beyond the visual and abstracted materials to reach our experience levels as human beings.

Accordingly, Peter Zumthor considers successful interior details to be more than mere decorations. He states, "They do not distract or entertain. They lead to an understanding of the whole of which they are an inherent part" (Zumthor, 2010, p.15). This means that when an interior designer responds positively to the user's experiences of touch, sight, scent and sound, he/she can produce a design that responds to human experiential demands, and not only forms. In this regard Heidegger states, "When we hear of measure, we immediately think of number as quantitative. But the nature of measure is no more quantum than is the nature of number. True, we can reckon with numbers – but not with the nature of numbers" (Heidegger, 1997, p.116). Absorbing this consideration into interior design education could provide opportunities for new designers to be more aware of the discipline not as a mere rendering of things that are aesthetically appealing but, rather, as an involvement of the entire human body. This consideration was verified in the realm of interior design by Dodsworth, who asserts that interior design is more than decorating surfaces and measurements of objects; rather it goes beyond these physical aspects to reach human experience. Since a human being who occupies a space consists of a combination of experiences of touch, sight, odor and sound, the success of a design will depend on the extent to which a designer can respond to the prime aspects in an interior space. Thus, it is the interior designer's responsibility to find the balance between the two, the practical and aesthetic aspects of design.

Moreover, examining Heidegger's consideration in conjunction with the realm of materials as a vital aspect in creating spaces, one can realize how it is vital for interior materials to be chosen by involving man's feelings as guidance for creating design's ultimate goals. Thus, from the interior design point of view, Dodsworth emphasizes designers' major task and responsibility as integrating quality of feeling into their design works. He indicated that they must be knowledgeable about at least the core materials in terms of both their decorative and practical properties (Dodsworth, 2009). Of course, it is important for designers to be aware of the reality of interior materials and design components; nevertheless, this reality has been always restricted to false images thanks to Computer-Aided Design. Accordingly Al-Ibrashy indicated that this way of illusion of virtual reality has pulled today designers into a zone of false where the design come to life before it exist (Al-Ibrashy and Gaber, 2010, p.362).

In other words, is what we see in a CAD 3D model close to or capable of replacing what we see in real life as we move physically through spaces?

For Landry, design thought must go further than a mere 2D or 3D work on paper. According to her, "our emotions are formed from our senses, they are what make us human, and interior design is an incredibly sensory profession, so it is vital to be tuned into that" (Landry, 2009). In light of Landry's statement, interior designers might need to understand an experiential language of objects and elements involved in a design scheme. In so doing, he/she will be able to determine whether a building in general, or an interior work, does or does not fulfill the basic conditions of human experience.

When a building interfaces between our bodies and the environment in a similar manner to that of our skins, interior spaces, as envelopes, have to respond to the surrounding environment. According to Binggeli (2010), and from an experiential point of view, this idea emerges from the notion that architecture is not simply an isolated object, but a pattern of relationships between a viewer's senses and surroundings (Binggeli, 2010, p.3). This, in turn, might be what causes a lack in the emotive power in interior design spaces when designs are based largely on copying from the past without considering user's feelings and body experience. In this regard, one must refer to the notion elucidated by Norberg-Shultz:

In primitive societies we find that even the smallest environmental details are known and meaningful, and that they make up complex spatial structures. In modern societies, however, attention has almost exclusively been concentrated on the practical function of orientation, whereas identification has been left to chance (Norberg-Shultz, 1984, p.20).

Norberg-Shultz's consideration urges us, in the interior design discipline, to explore ways of turning designers' attention towards experiential meanings of interior elements. It is designers' responsibility, therefore, to pave a way towards promoting the discipline by emphasizing an experiential approach to design. Furthermore, we can use this approach in order to promote Arab traditional identity awareness in today's design generation. The following section will reveal the dialectical relations between these two aspects.

6.4 Human Experience and Design Identity

It must be acknowledged that in today's built environment alienation is not simply related to the loss of an authentic image or traditional relevance. Rather, it relates to the confusing experience of products, which usually focus on form rather than human experiences and senses.

The experience of a building is considered a challenging issue that faces Arab architecture today. Adam and Hardy argued that the problem with today's Arab architectural identity relates to the misunderstanding of its traditional essences, and to be able to achieve a correct understanding of the arts and architecture of Islam we must ensure that our built environment fulfill human being. To do so we have to ensure essential harmony between the hand and the mind (Adam and Hardy, 2008, p.106).

The triangular harmony between the designed object, hand and mind creates what could be called the experienced identity. This kind of identity was touched upon by Norberg-Schulz, who called it the *Genius-loci* or essence of a place. For him, this term is comprised of two major categories: tangible and intangible things. The tangible things consist of the physical objects we are surrounded by within a space, such as furniture, woodwork, people, trees, water, doors, windows, etc. The intangible things include sound, light, shadow, smell, heat, etc. The incorporation of these two categories is, therefore, what makes the *Genius-loci*, or a place's identity (Norberg-Schultz 1984, p.12).

Although Norberg-Schulz in most of his argument focuses on a building's identity from an environmental perspective, the traditional aspect as

an intangible factor could be considered as another component for shaping the identity of an interior place.

In regard to the traditional consideration, Pallasmaa considers this issue from a closer point of view when he associates it with human experience. He asks how architecture can be rooted in the past to create an experienced local identity. To reveal the essence of a place, Pallasmaa posits *Slowness* as a philosophical theme to help in evoking spaces' traditional meanings. This term promotes haptic architecture against today's culture of speed, which has favored the architecture of the eye (Pallasmaa, 1994, p.75). Regarding this approach from the Arab interior design discipline helps in developing a sense of continuity between the past and present by avoiding momentariness. As will be discussed later in this chapter, there are various experiential components in the Arab built environment, which can be employed today to reveal this slowness value. Thus, when considering the notion that successful architecture can slow down our experience, which could occur through responding to our bio-traditional dimension, a clarification is needed here to demonstrate how traditional qualities contribute in shaping an Arab built environment.

Evidence of this quality was discussed with respect to Kurokawa's notion of "the value of regional culture". He considers viewing and evaluating the users' culture as a major axis for those who strive to design a convenient building for a particular society. For him, understanding the phenomenological factors of a particular place is necessary when creating an architectural product that fulfils communal identity.

Kurokawa provides an experimental example of how ignoring traditional experience had unforeseen, indirect consequences in Abu-Dhabi, the capital of the UAE, where a domestic city was built for those who came from the desert to live in the civilized urban centers. Because he did not properly evaluate the Arab Sahara's physical and traditional essences, the American architect was unable to meet the users' expectations, or to achieve the traditional requirements. He constructed concrete American houses in the region, which Bedouins could not live in due to the absence of a number of experiential qualities that the occupiers are used to feeling. The amazing reaction of these unstudied realities was identified when residents set up their tents next to their houses in an attempt to return to their previous lifestyle (Kurokawa, 1992, p.91). This example underscores the significant role of the architect in identifying the traditions of particular types of users. However, since the main concern in this study is the interior design field, it is important for the following section to highlight the significant role of human experience in the discipline. This, in turn, might help in paving a path towards making this approach more specialized within interior design, rather than basing it on wider architectural theories.

It is important for Arab interior design educators to look at worldwide-celebrated design theorists and pioneers. This will offer Kuwaiti and Gulf interior design education real, practical examples, allowing them to produce a new generation who will be able to rethink traditions within a contemporary context.

Therefore, the following argument in this chapter will reveal how celebrated designers such as Steven Holl, Peter Zumthor and others are able

to employ human experience values in their design practices. It will demonstrate how embracing such a phenomenological philosophy could help in rethinking traditional identity in design. It will demonstrate that traditional identity in architecture and interior design in particular, is not restricted to sight values, but can be observed by all of the human senses. This, in turn, can contribute to paving a path towards a new way of treating Arab traditions in interior design education.

6.5 Experiential Approach in Interior Design Education at University of Lincoln

The researcher conducted a formal interview with Chris Hay, head of the Interior Design Department at the University of Lincoln. A relevant design project by a second-year student was also discussed in the light of an experiential approach in design.

Mr. Hay is a designer, and is also the Interior Design Program Leader. He has been involved with projects of varying scales from domestic interiors to large-scale urban projects. He has taught architecture and interior design at Canterbury School of Architecture and Dundee College of Art, and he currently runs the Interior Design Department at the Lincoln School of Architecture. He is also an external examiner for the BA/MA Interior Design programs at Edinburgh College of Art. A series of questions was put to Mr. Hay in order to gain insights into how phenomenology, as a theoretical approach, could be integrated into the design studio. The interview began with an enquiry regarding how Hay teaches in a phenomenological way. The

questions were: *Are you concerned about phenomenology in teaching design? Why do you think it is important?*

Hay ascribed the obvious validity of this approach in the interior design program at the University of Lincoln to the closeness of interiority and the direct relation between man and space. He states, "The idea of interiority is so related to us, where we are contacted directly with material and the surrounding physical world. Like the clothes we wear, we relate to them in a very direct way" (see Appendix, p.310).

Undoubtedly, every space has unique smells, tactile surfaces, sounds, etc., which characterize and promote the quality of a building, and which interior design students should be aware of. Hay explains, "At the time, we believe in the importance of the visible quality of space; we also try to emphasize the invisible aspects, which in some cases might be more important when dealing with design" (see Appendix, p.310). In this particular interior design department, phenomenological thinking is considered as a set of ideas on which students can reflect in their design process. Doing so is intended to expand students' understanding of design from a drawing on paper to a body that "can come into being. And this body is always sensuous," using Peter Zumthor's words (Zumthor, 2010, p. 66).

Furthermore, in order to see the extent to which experiential design, as a theoretical approach, is incorporated into interior design education; it was questioned whether there was any recommend textbook or handout for students in this regard. Mr. Hay indicated a preference for a book called *Eyes of the Skin* by Juhani Pallasmaa. He considered this source a most accessible text for students to learn, to appreciate and to reflect on the phenomenological

way of thinking. This text is given to students during their second year, in a module called *History and Theory*. After the students go through this particular book, it is subsequently brought into the studio.

In the design studio, however, the phenomenological applications depend on the awareness of individual tutors and the interests of the students themselves. Although it may be selected voluntarily in the theoretical portion of their training, and it is furthermore optional in the studio too, a number of students nevertheless chose this particular way of thinking as a core theme in their design projects.

6.5.1 Implementing an Experiential Approach in Design

The researcher was introduced to one of the third-year students who had employed this philosophical approach in designing her final interior design project. This example illustrates the extent to which design education can benefit from the phenomenological approach to design in promoting experiential awareness, contributing to encouraging the student to rethink traditions in an innovative way.

In the design project the student employed experiential thought in her design called *Mint Lane Warehouse*. This multi-story building located in the heart of Lincoln was divided into three sections. The interior spaces of this building were designed to evoke the sequence of the phenomenological journey of food from raw to cook. The building, whose three major zones are entitled “Raw”, “Cooked”, and “Eat”, contains a food market, a cooking school and a restaurant. Each level facilitates a different experience based on different food-related activities. The proposed design was intended to take

advantage of experiential gastronomic properties such as texture, color, smell, taste, etc., and to reflect them practically in the design scheme.

The ground floor consists of a food market, where passers-by and customers can access the space easily to pick up foods in their raw state. This, in turn, is interpreted practically through the use of the finishing materials. Untreated rough timber is used in the floor, walls are of unpolished concrete and the earth colors used are inspired by nature, all of which evoke a sense of earth, and echo various untouched, natural elements (see Figure: 13).



Figure 13 Different activities evoking different human experiences
(photographed by the researcher)

On the two higher levels, the experiences gradually change. This was achieved by applying different interior finishing and elements which produce different meanings for different purposes. The first floor was designed as a cooking school where people are more preoccupied with smelling, tasting,

touching and looking as meals are being prepared. This, in turn, is translated into the interior finishing materials, kitchen tools and accessories in order to conjure up these unique and transformative processes. Moving to the second level (the top floor), in the restaurant area one will get a new, different experience. The smooth finishing, bright natural light, glass screens, polished floors, the skyline view and music being played are all intended to produce feelings of a global meaning. These further reflect the ultimate process of cooking, which is “enjoying a meal” (see Figure: 14).



Figure 14: Top floor, restaurant area (photographed by the researcher)

6.5.2 An Experiential Approach to Utilizing Design Identity

A question was posed to Mr. Hay about the role of an experiential quality in utilizing traditional identity in students' thought. He was asked to what extent he thought that this quality contributed to revealing English traditional values in today's global era, and how. He confirmed that, given the tremendous challenges of today's global impacts, which may be described as

a tendency to generalize and to treat a building as a functional product without any particular concern for its identity, there is a great opportunity for designers to think about phenomenology in more practical ways.

Since the students of interior design at University of Lincoln are required to work in the real context of an existing building, they become responsible for integrating these real elements into the design process. This allows them to create a unique, spatial identity. Phenomenal aspects in Lincoln, such as its history, the memory of place, the quality of local materials, climate, natural light, etc. are full of potential for interior design students to produce a traditional meanings.

Accordingly, the notion of “place identity”, in conjunction with experiential design, was discussed with Mr. Hay in the light of his student’s project as described above. It was revealed how the student’s approach had effectively contributed to revealing Lincoln’s agricultural traditions in her design project. This could be seen through the evocation of the traditional values of the local food products. Furthermore, it illustrates how these values were interwoven with the design scheme through the careful selection of raw materials.

The design has also responded to local identity from a global point of view. The global concept was revealed through the use of materials such as concrete, the glazed façade and artificial lighting; the roughness and the solidity of the concrete used in the ground floor represent the global experience. Its texture, from the perspective of the principles of interior design, reveals a feeling of attachment to the earth as the primary source of the raw and natural goods (vegetables). The concrete retains its cold, hard

and rough character when one touches it, yet the wood floor and furniture create a material contrast to the concrete, so that both materials can be experienced in relation to each other.

The quality of color is another design principle employed in the design scheme. The purpose of using concrete with its dim color represents a global quality. This was contrasted with the colorful local vegetables, representing the tradition of the area. This juxtaposition is another way of combining local identity with global values in one space through the application of an experiential approach to design.

Therefore, when we evaluate the aforementioned example from the Kuwaiti interior design perspective, we can see how an experiential approach to design could be of benefit to the discipline. It can provide design education with a more effective way of treating Kuwaiti design. This, in turn, will help to overcome what Al-Naim calls the “misunderstanding of cultural values among today’s Gulf designers [and the new generation]” (Al-Naim, 2009).

Moreover, associating interior design principles such as unity, harmony, balance, rhythm, details and so on with an experiential approach in design on the one hand and traditional identity on the other can provide this discipline with a new means, whereby local design identities can be protected and retained.

Thus, from an Arabian perspective, rather than importing inappropriate design concepts from abroad, we will be able to employ human experiential aspects to interpret and evoke our own traditional qualities. However, an important question that must be raised here is: what are the design components that could be experienced in interior spaces? And, to what

extent can these components express traditional meanings, particularly in Gulf culture?

6.6 Experiential Qualities in Islamic and Arab's World

It will be demonstrated in this part that human senses play an essential role in emphasizing traditional identity in a place through linking human experiential aspects with Arab traditions. The importance of this chapter based on; first, looking at the phenomenological theory from an Arab perspective to be applicable into design education in Kuwait, and perhaps in the Gulf region. It will go more in-depth through discussing the desert and coastal traditional essences found in Arab built environment in general and Kuwait in particular.

Then it will examine these essences in two contemporary applications in the Gulf area, one is Towaiq Palace in Riyadh in Saudi Arabia, and other is Alfahahel Shopping Center in Kuwait. This aiming to provide interior design education in Kuwait, and possibly in the whole Gulf region, with a new way of observing and applying traditional aspects in contemporary applications. In the end of this chapter a research framework will be developed for interior design education in Kuwait to integrate the experiential quality in its learning system and curriculum.

6.6.1 Kinetic Experience and tradition

It should be clarified that, when talking about kinetic experience, we do not mean mere physical strolling within and around a measured space; rather, this aspect is based on the limits that both our vision and imagination can reach. According to Hall, “Kinesthetic space is an important factor in day-to-day living in the buildings that architects and designers create” (Hall, 1969, p.53). Since a building consists of several spaces of different volumes, it has the potential to influence our special perceptions by evoking a sequence of experiences. The concept of parallax or the sequence in a space, as was discussed with regards to Holl’s Helsinki Art Museum in the previous chapter, means that people move constantly, bounding in their immediate and perceptual spaces. This, from Merleau-Ponty’s perspective, gives a space a series of moments that are not static but bodily experience (Merleau-Ponty, 1990; 1962). Thus, as we move through a building space, its space becomes a kind of space/time continuum where our impressions keep changing as long as we move within a building.

Even if we stand without moving, our vision will soon start altering both our physical and psychological perceptions. Despite the structure forming it, or whatever the fixed viewpoint of the person appears to be, the sense of “kinetics” emphasizes the non-static value in interior spaces (Kilmer, 1992, p.98). It is crucial for interior designers to understand that the real perceptions of a space do not occur only through the close scrutiny of a photograph of spaces; designers should go beyond that flat viewpoint and experience the kinetic dimension within a space, even before starting the implementation

stage. This sort of feeling is what Holl tries to demonstrate within his design works. He emphasizes, “When we move through space with a twist and turn of the head, mysteries of gradually unfolding fields of overlapping perspectives are changed with a range of light – from the steep shadows of bright sun to the translucence of dusk” (Holl, 1998, p.11).

Here, it must be stated that buildings and their interior spaces are not spatial art, as most people believe, but temporal art. Like music, where audiences are seduced into listening to track components, interior spaces should also lead users not through signage that directs them within a building but, rather, through evoking their kinetic values. Intelligent interior spaces, particularly public ones, allow users to discover them step by step, responding to the users’ senses in different levels. This is why Malnar and Vodvarka consider the kinetic factor to be the mothers of the body’s experiences, such as vision, touch, sound, and smell. It can create a sense of narrative or storytelling in a sequential manner (Malnar and Vodvarka, 2004, p.104).

Practically, the kinetic value is also what Zumthor (2006) strives to emphasize in most of his architectural works. This value can be felt through the flowing of experiences that he intends to foster. Explaining his design philosophy of the Thermal Baths in Vals, he states:

These were spaces you would enter and begin to feel, you could stay there – that you were not just passing through. I’d be standing there, and might just stay a while, but then something would be drawing me round the corner – it was the way the light falls, over here, over there: and so I saunter on (Zumthor, 2006, p.43).

Regarding this statement from an interior design point of view, one might realize the storytelling of design that a designer can reflect on his/her

works. This story could not be achieved without the careful choosing of design components based on the user's position and her/his movement within a space. Elements such as colors, light, shadows, textures, etc., may determine whether the users of a space keep moving, or contemplate a specific area or thing.

Sense the kinetic value contributes in shaping the experiential dimension of interior spaces, as discussed above it is therefore important to intertwine these two values together. Looking at how ancient nations worldwide employed this value in their built environment will pave a path toward revealing how traditional built environments in the Arab world, and the Gulf region in particular, can respond to this experiential aspect.

In looking at the traditional Arab built environment from the kinetic viewpoint, one can also find a relationship between the two in a way that makes a unique identity. The irregular shape of traditional houses in an old city determines the haphazard pattern of lanes.

Streets branch out from a central square (maidan) to become lanes and narrow alleys and finally come to a dead end. ... Each house has a central space, which unites the family by being a neutral zone of contact (Ragette, 2003, p.50).

This organic pattern, which emerged from various socio-cultural and environmental circumstances, offers the interior and open space a kinetic experience that most contemporary architects fail to provide.

Accordingly, Al-Masri outlines how, in traditional old cities such as Cairo and Damascus, the irregularity of spaces and alleyways provide space users with various kinds of feelings when moving from one place to another. Different kinetic experiences can be felt:

Unlike contemporary ones, historic public spaces were naturally constructed in a way that a visitor could not get a total experience from a single visit; rather she/he needs to revisit the place several times to have an entire feeling of that space. The secret behind this is the kinetic character that forms most historic public spaces. (Wael Al-Masri, 2010; see Appendix).

Based on this evidence, in the interior design field we can learn how the kinetic aspect played a vital role in designing either public or residential traditional spaces. Thus, it is significant for today's design education to rethink this value through notion this notion into teaching tool. However, before discussing how this can be achieved, we will address light and color as additional experiential components in designing interior spaces.

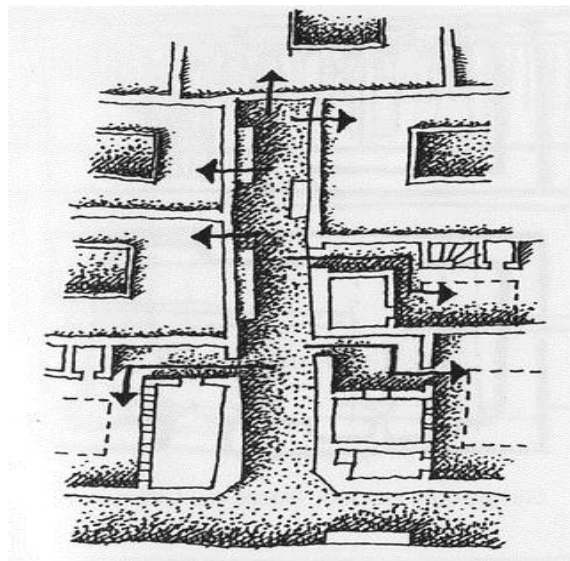


Figure 15: Arab Alleys the traditional kinetic experience: from public to private zone (source: Ragette, 2003, p.53).

6.6.2 Light/Shadow and Color Experience and Traditional Qualities

Light can have dramatic effects on our mood, health and behavior. Material contrasts, spatial forms, material reflections, and multitude of dynamic changes occur when we put color, light, material, and space interactively together, affecting both our physical movements and our psychological responses. (Mahnke, 1996; Malnar & Vodvarka, 1992; Merleau-Ponty, 1945/1958). Because they are associated with light wavelengths, color can look completely dissimilar under different lighting situations. This is why a color looks strong under daylight and different under dim light at night. Natural and artificial light plays a major role in shaping spaces' character and identity (Dodsworth, 2009, p.138). The contrast between the natural language of light and darkness provides interior spaces with a very powerful language to express its meaning.

Physically, light and color affect the pineal gland in the center of our brains Millet asserts, "Light has the capacity to move us emotionally" (Millet, 1996, p.33). This is why phenomenological architects such as Holl, Khan, Zumthor, Aalto and others have employed light in relation to color as a main feature to provide contemplative experiences in the spaces they design.

Holl, for instance, explains the significant role of light in architectural space " ; space remains in oblivion without light. Light's shadow and shade, its different sources, its opacity, transparency, translucency and conditions of reflection and refraction intervene to define or redefine space. Light subjects space to uncertainty, forming a kind of tentative bridge through fields of experience" (Holl, 2006, p.74). When thinking about light from an experiential

perspective, the interior designer will not restrict her/his consideration of this functional design component to merely illuminating things. They rather consider it as a set of interrelations of materials' properties and places' phenomena.

Furthermore, when discussing the quality of light in interior design, one should distinguish between natural and artificial light. Natural light should be understood and examined before constructing a lighting scheme for interior spaces; total lighting pictures can be imagined before making a final design decision. It is important for designers to acknowledge that the height and angle of the sun affect how color is perceived, which varies according to the time of day, season and the building's orientation.

Zumthor explains how he deals with light, using two different techniques in a way that can integrate one's feelings with a complete atmosphere. The first idea arises through considering a building to be a pure mass of shadow without any light; he then adds light as if hollowing out the darkness, "as if the light were a new mass seeping in", to use Zumthor's words. The second idea involves considering lighting materials and surfaces, examining their ways of reflecting light. Even a tiny object with a carefully chosen color could come forward from the back of a dark place through the quality of the reflection provided by light in association with color (Zumthor, 2006, p.59).

Achieving lighting value, therefore, in an interior space does not appear incidentally during the design process; rather, it is something for designers to consider as early as the beginning of a project. Undoubtedly, this will allow the interior designer to choose proper light to creating a certain meaningful

atmosphere, rather than selecting it merely as an illuminating resource. An in-depth relationship between light and shadow which creates a metaphysical experience will be understood, and becomes more effective than style and form alone.

Therefore, this way of treating light may be more than a function of illuminating an object; it is an experiential relation between light and shadow that can create traditional phenomena for a space. Reaction to color, in turn, can produce a traditional meaning. Thus, it becomes essential for designers to know how light and color can contribute to creating a sense of culture. The relationship between light/shadow and color could contribute positively or negatively to determining the identity of an interior space.

Because of the enrichment of natural light and color in the Arab world, and Kuwait in particular, the interior designer can benefit from such design elements to evoke local traditional meanings, as it will be discussed later on in chapter 8. This urges us to ascertain to what extent the light element was used in ancient times to evoke traditional sense.

One must acknowledge that the phenomenon of light and its inherent association with space is not new architectural knowledge; rather, its origins lie within the wisdom of ancient architecture. Holl declares that many historical buildings across ancient civilizations emphasized the use of light in a way that appeals to our experience. The Great Pyramid in Egypt, Palacio Guell in Spain, the Acropolis in Greece, Notre Dame de Charts in France, Japanese traditional houses, etc., all demonstrate the potentiality of light leading us to beyond the objectivity of things. The pyramids, for instance, connect earth with the heavens employing sunlight, moonlight, and even starlight,

representing the divine presence within the Pharaoh's world (Holl, 1998, p.11).

For Muslims, there is no more important symbol of the Divine Unity than light - "God is the light of the heavens and the earth" (in Leaman, 2007, p.354). In Islamic architecture, light functions decoratively by modifying other elements or by originating patterns. Thus, in covering the interior surfaces of a mosque with, for instance, mosaics in ceramic tiles, the lining is often confined to the lower part of the walls, as if to dispel their heaviness (Nasr, 1997, p.77). It is for the same purpose that the artist, in cooperation with the architect, transforms other surfaces into perforated screens, '*Mashrabiya*', to filter the light. Treating light in this manner adds a dynamic quality to interior spaces, extending patterns, forms and designs into the dimension of time (Feeney, 1974). In addition, the combination of light and shadow create strong contrasts of planes, and gives texture to sculpted stone, as well as to mud or brick surfaces.

Furthermore, evidence of how the Muslim architects were able to employ light and shadow in Islamic architecture to convey a spiritual meanings can be seen in the entrance of the Great Mosque or the *Mosque of Wonders* of Mardin in Turkey. The light and shadow in this building were used in an innovative way to convey a value of worship. At the time of the setting of the sun, and in conjunction with the numerous inscriptive textures around the entrance, the shadow creates the figure of a man in a standing position performing a prayer, as he is holding the noble Quran (see Figure: 16) (Lafi, 2009). This unique technique shows the extent of how shadow and light, as

phenomenological qualities, could be employed in a design theme to create an experienced identity.



Figure 16: Entrance of The Great Mosque of Mardin in Turkey: Shadow as a spiritual meaning (Researcher collection).

This further demonstrates that the experience of light and color can be associated with environmental and traditional implications for a specific region. Therefore, it is vital for Gulf interior designers to be aware of, and to understand, light and shadow's potentiality in creating a space identity. Thus, since light and color are essentially associated with texture, and because this particular design principle plays a major role in the human perception of design, it is discussed in a separate section below.

6.6.3 Haptic Experience and Traditional Qualities

The haptic value in experiencing the built environment is one of the most significant human qualities that the interior designer must understand. Holl asserts, "Perhaps no other realm more directly engages multiple

phenomena and sensory experience than the haptic realm” (Holl, 1998, p.16). When talking about this value, we usually mean the experience of directly touching the elements and the components of space by way of body and use; however, it must be acknowledged that the sense of sight also contributes to this experience. In this respect also Holl states, “The eye is the sense of separation and distance, whereas touch is the sense of nearness, intimacy and affection” (Holl, 1998, p.35). This means that it is not just the sense of touch in our fingers that could attract our haptic attention, but also our feet that could be involved in experiencing an interior environment. Graham-Rowe (2010) indicated a study conducted at the Centre for Intelligent Machines at McGill University in Montreal in Canada. This study developed a new technology that emphasizes the role of the feet in expanding our sense of touch to experience spaces in a way that contribute in shaping our moods (Graham-Rowe, 2010). A series of walking sensations, therefore, in conjunction with vision and the hands can all contribute in shaping our ultimate experience of architectural spaces.

Although it is an overlooked quality in today’s interior design, texture can play a vital role in providing both visual and tactile values in conjunction with other design elements. According to Dodsworth, texture is used, in its broadest sense, to communicate properties such as solidity, reflectivity, translucency and transparency (Dodsworth, 2009, p. 115). All of these qualities can be transmitted by the sense of texture.

Moreover, according to Pallasmaa, “All the senses, including vision, are extensions of the tactile sense; the senses are specializations of skin tissue, and all sensory experiences are modes of touching, and thus related to

tactility” (Pallasmaa, 2009, p.100). Considering it to be the mother of all senses, touching joins our experiences of life and ourselves in a way that one can recognize the reality of things. Elsewhere, Pallasmaa asserts: “the skin reads the texture, weight, density and temperature of matter ... the tactile sense connects us with time and tradition: through impressions of touch we shake the hands of countless generations” (Pallasmaa, 2005, p.56). This indicates the significant role of this particular sense in enhancing designers’ experiential awareness. This reflects, in turn, what Dodsworth alludes to when he indicates that most new designers judge a design through their initial perception of attractive color schemes, whereas they usually ignore the vital role of texture value in perceiving its quality (Dodsworth, 2009, p. 116).

However, an interior designer must acknowledge that the sensory dimension of a design is not a base for the functional aspects; rather, it emerges from the consciousness of the person experiencing it. Accordingly, Pallasmaa states, “Its meaning lies not in its form, but in the images transmitted by the forms and the emotional force that they carry” (Pallasmaa, 1998). In this respect, considering textured dimensions as a part of this emotional force could allow designers to produce unique emotions and feelings within their designs.

Since interior design deals with various ranges of human activities which determine our feelings, it becomes significant to consider the texture quality aspect as important in shaping our perception of a space. As Zumthor argues:

While the tactile space separates the observer from the objects, the visual space separates the objects from each other ... the

perceptual world is guided by touch, being more immediate and welcoming than the world guided by sight (Zumthor, 2010).

Involving sight in the aspect of touch might extend the opportunity for new interior designers to consider this design component more than experiencing things by hand or skin. She/he will be able to treat every interior object and selected material with the objective of achieving a specific meaning. For instance, a work of painting, calligraphy, ornamentation, or any aesthetic object can be designed as having an indirect touch that could enrich and evoke emotional meanings. According to Paul Rodway, “many different emotions can be associated with touch – from caring and love to disgust and hate. It is therefore a highly significant dimension of the human experience, both in person-person and person-environment relationships” (Rodway, 1994, p.41).

The touch value helps to intertwine our bodies with a space in a very direct way. However, with today's industrial and commercial finishing materials, the sense of touch is neglected. Metals, for instance, as Holl mentioned, are produced industrially without any modifications or additional treatments on their surfaces, while a few treatments such as sandblasting, painting, or acid oxidization could enrich the tactile sense and reveal an authentic meaning of design (Holl, 1998, p.16). This, in turn, indicates that raw local materials have the potential to provide interior spaces with a serious texture quality. Thus, since most of today's Arab interior materials are imported from Western countries, such buildings have become detached from their traditional senses. This may be what causes the alienation of Arab

people from their traditional senses, resulting in a form of miscommunication between traditional materials and the contemporary design industry.

This also indicates that the touch value can provide an interior space with a sense of traditional identity. Thus, in conjunction with Arab identity, an essential question to raise here is: To what extent could the touch experience contribute in expressing design traditional values?

Haptic sense is also a traditional phenomenon; nevertheless, it must be acknowledged that there was scant literature, which discusses this particular sense from a traditional perspective in the architectural context. Nevertheless, various discourses were found highlighting the significant role of this value in general across cultures.

It was found that some cultures are much more tactile than others. To demonstrate this, Synnott discusses how the touch value differs across societies. Observing people in coffee shops in three different countries, Synnott counted the number of times couples touched per hour. He collected the following results: in Puerto Rico, 180, Paris 110; Gainesville, Florida, 2; London, zero (Synnott, 1993, p.171). Synnott, to some extent, reveals the significant role of touch in people's relations in Western societies. However, Hall reveals the importance of this particular sense in Arab architecture and places. He asserted that Arabs pay more attention to personal and social space than Western societies. Hall mentions that the tactile sense in the Arab world is opposed to that in American culture. In public places, Arabs have no concept of a private zone outside the body; "the ego is hidden inside the body", as he describes it (Hall, 1969, p.41). This is about the essential role of

touch between people themselves; however, there is also evidence of this particular notion between people and their physical surroundings.

This in turn could evoke traditional meanings for a space through connecting it with communal, traditional roots. In this regard, and in order to reach an in-depth value of the haptic experience, one must refer to Rodaway, who outlined three levels of touch for one to experience things:

The first is a simple or a primary contact with the environment. Here two surfaces are next to each other, involving only one tactile, sensitive agent, where the tactile contact with an environment does not reach the conscious level.

The second is an exploratory contact. Unlike the previous level, at this level a person can actively investigate the environment as an asymmetrical quality. A person here is conscious of a stream of haptic sensations where he/she can provide rich information about the environment explored.

Then, the final level is communication. At this level, contact is actively intended between objects themselves in such a way that they respond specifically to each other and to exchange tactile messages. The importance of the communication here is based on the relationship between the person and objects, in which a traditional sense for a place is created (Rodaway, 1994, p.41). This means that the more interior designers are aware of the haptic experience as a producer for traditional meanings, the more they are able to understand and communicate the haptic level in their design works. Therefore, looking at this particular experience from an educational perspective, students will be able to go beyond the functionality of design.

6.6.4 Acoustical Experience and Traditional Qualities

The sense of sound is a primary dimension that we unconsciously experience, and it becomes a part of our response to the environment. This experiential component is associated with silence, time and solitude. The experience of silence, whether in a mosque, church, or any religious building, focuses attention on very existence in a way that evokes spiritual meaning (Zumthor, 2006).

Although it is ignored or oversimplified in most designed spaces, the significant role of the aural sensation can be understood when comparing two actions: walking through a space while listening to loud music through headphones, and doing so with no music. The difference between the two is that, in the first situation, the individual navigates the space with a lack of concentration on any sounds except the music he is listening to. However, in the second situation, the same individual can clearly notice every surrounding sound, which provides him/her with navigational confidence, even if his/her eyes are focused elsewhere. We can readily visualize objects and spatial geometry: we can “see” with our ears (Blessner, 2009, p.11). When interior spaces are tailored with the aural sense, their influence will yield a greater impact between users and physical objects on the one hand, and between users themselves on the other. Here lies the secret of why different architectural structures often stir different emotions based on their sound functions. The emotional dimension in a religious space, for instance, must be different from that in an office building or in a restaurant. In each atmosphere, users must share particular experiences, and the sound is the fundamental component that unites that experience among users (Lehman, 2011).

Interior designers hold a great responsibility for such sensations, which can add to or detract from our perception of space. They can modify and control the acoustic moods of an interior by choosing and modifying either the surface finish or form of a material. The designer, in turn, must experience this quality before users can offer particular feelings in the spaces they design. This is what Zumthor expresses as a designer when he asserts, “I listen to the sound of the space, to the way materials and surfaces respond to touching and tapping, and to the silence that is a prerequisite of hearing” (Zumthor, 2010, p. 86). After revealing the significant role of sound as an experienced quality in an architectural space, the following will discuss this particular quality from a traditional perspective. This may help new designers to understand the traditional identity of design as not merely form and/or as an aesthetic entity.

Associating sound with a place in a particular society could provide a sense of identity for that place. Such a factor is apparently experienced in Japanese daily life; as Neutra states, “Anyone who travels in Japan notices that Japanese speech and behavior is less noisy, more subdued than the corresponding occidental expression” (Neutra, 1949). Hushed voices became an essential acoustical behavior in Japanese culture. This is naturally reflected in their houses’ structures, layout of spaces and the interior materials they employ. Their floors, for example, are heavily covered with thick straw mats on which footsteps produce no perceptible impact. Their rooms are separated temporarily by sliding screens, so that they are acoustically not isolated from each other, yet their actions are. Even the musical instruments they use and their style of singing, in homes in particular, are not designed to

carry sound a great distance as do most of today's musical instruments (Neutra, 1949). When considering the acoustical role within an Arab context, one can realize how sound in this particular place plays an essential role in producing a physical and experiential identity. In looking at the traditional Arab courtyard, for instance, one can see how it was constructed in a certain way in response to social privacy. The house's layout, the ground materials used, the thickness of the walls, the finishing surfaces and the height of the building all contribute to controlling sound segregation. The acoustical aspect, therefore, has the potential to promote a sense of traditional identity in an Arab built environment.

It must be emphasized that sound, as a provider of a sense of traditional identity, is not restricted to a building's boundary; rather, it includes the sound coming from outside a building. The significance of this acoustical quality experience was found in Western historical built environments.

Pallasmaa:

The sound of church bells through the streets makes us aware of our citizenship. The echo of steps on a paved street has an emotional charge, because the sound coming off the surrounding walls puts us in direct interaction with space... We stroke the edge of the space with our ears. But, the contemporary city has lost its echo" (Holl, Pallasmaa and Perez-Gomez, 2006, p31).

The same thing can be found in the Arab built environment. "*Azan*" (call for prayer), for example, and other social activities are experienced features that contribute in shaping a place's identity. Inside a public place, such as a *Souk* where selling activities take place, the sound type and level are different from those of a quiet space such as a mosque, where an environment of worship requires more quiet for spiritual proposes. In Arab cities, the sound of

“*Azan*”, which comes from the mosques, indicates the progress of time during the day. This repeated call for prayer five times a day plays a significant role in shaping people’s sense of time (The Financial Express, 2009).

Therefore, the interior designer in the Arab world can use sound as a design component that can communicate traditional identity. This particular quality could lead designers to choosing the right finishing materials in the right place in order to design a traditional atmosphere. Looking at such experiential values from the perspective of interior design education can contribute to promoting the meaning of design traditional identity. This will allow the new design generation to consider sound in space in conjunction with traditional considerations, rather than being restricted to solely appearance or form.

6.6.5 Olfactory Experience and Traditional Qualities

When talking about smell, people usually associate it with food. However, it does more than stimulate a person’s olfactory sense of food. From a scientific point of view, and according to Carthy, smell is the most powerful sense in its potential for emotional impact, and the strongest memory of space is often its odor. “Humans can recognize 10,000 different odors, each of which has distinct characteristics and associations for each individual” (Carthy, 1996). However, in the literature, smell is a silent sense, or as Ackerman states:

The one without words ...we see only when there is light enough, taste only when we put things into our mouths, touch only when we make contact with someone or something, hear only sounds that are loud enough. But we smell always and with every breath (Ackerman, 1996, p.6).

Odor also has a potentiality to inform people about time. According to Howes and Synnott, people of the Andaman Islands recognize different periods of time through their sense of odors. They construct their calendar on the basis of changes of plants and flowers along with the seasons (Howes, 2003, p.93). This indicates that the olfactory sense can also induce particular times and events during the year. This, in turn, is accompanied with a feeling of fear, desire, or joy depending on the nature of the event.

Accordingly, in regard to architecture, Pallasmaa addressed the significant role of smell in shaping users' memory. He argues that the sense of smell can evoke the memory of a particular time and place more than the sense of vision: "The nostrils awake a forgotten image and fall into a vivid dream. The nose makes the eyes remember" (Pallasmaa, 2005). This indicates that designers can use this sense to reflect on the occupants' thoughts, emotions and moods. She/he can control people through either stimulating them to stop to enjoy a particular place and/or to continue moving to another place. This can happen through capitalizing on, or minimizing, this sense.

This does not mean that the designer needs to go ahead and inject strange aromas in the hope that suddenly a design will be more pleasing. S/he needs to understand that a successful aroma that characterizes a space is not randomly distributed, but depends primarily on the location of the source, air direction and distance from the source (Drobnick, 2006, p.91). Thus, smell in interior spaces should not be merely about good or bad; it is more like a color palette that an interior designer selects for certain spaces to

evoke and create a specific atmosphere that can interact with our inner emotions. The sense of smell, then, can be used to construct a physical interior in the same way that light, color and walls can be used to sculpt or define space. This, perhaps, highlights the essential role of the sense of smell in interior design, as a quality that may help in humanizing spaces; however, it can be also treated in a way that can evoke a traditional meaning of those spaces.

Olfactory sensing is considered a powerful communication channel in most cultures around the world. In traditional Chinese culture, for example, associating a sense of odor with other sensory aspects such as flavors, colors and sound can produce a particular social meaning for a particular event. This creates what is known in Chinese culture as *Wu Xing* or, the “Theory of the five Elements” (Classen, Howes & Synnott, 1994, p.120).

This particular sense could also evoke a traditional meaning in a particular space. Walking along the streets of any typical European town one may recognize what is nearby and have a sense of the time by using the sense of smell. In a French town, for example, the smell of coffee, spices, vegetables, etc. all have the potential to reveal a sense of this country (Hall, 1969, p.50). The same olfactory sense in the Arab world may also provide us with meanings that can characterize our identity.

To reveal the significant role of the olfactory sense in Arab world, it is worthwhile addressing how this sense differs across various countries. Research has shown that differences in olfactory experience exist between certain groups of people and countries. Ethnographic studies have found that, in Western society, the odor dictionary is weak, whereas Muslim-Arab and

African countries employ much more elaborate olfactory terminology (Joel, 2004). Moreover, every city is characterized by smell. Margolies asserts, “While you to walk through the city blindfolded, you’d know Chinatown by the smell of distinctive vegetables, fish and herbal medicines” (Margolies, in Drobnick, 2006, p.107).

The same aspect could also be experienced in the Gulf region, where each area has its own “smell character” associated with its particular culture. In Jazan, for example, one of Saudi Arabia’s cities located on the Red Sea, a fishing celebration takes place at a particular time of the year (See Figure: 17). This annual festival, called *Alhareed*, takes place every April. It is identified when a smell emerges from the sea indicating the existence of particular kind of fish called *Alhareed* in the area (Alqahtani, 2012). The sea odor in this particular area and at this particular time has formulated its unique, experienced identity, and has passed from one generation to another.



Figure 17: Alhareed celebration in Jazan, Saudi Arabia (source: www.alriyadh.com).

Furthermore, in the researcher's own personal experience, he can still recall the olfactory memory of my home country's beaches and how this smell differs from one place to another. In the northern beach areas, for instance, one can recognize different smells inform those of the southern areas. The smells further differ in terms of the time of year and the season; in the winter after a rainy day, one can experience the smell of dust resulting from the water's evaporating from the sandy ground.

In Arab culture, the olfactory sense plays a significant role in characterizing people's relationships and social life. Rodaway declares, "For the Arab, the ability to smell the other person and to be smelled by them is important in the exchange, and to hold a distance – arm's length or beyond – where smells cannot be exchanged, is to express a lack of trust, even of hiding something" (Rodaway, 1995, p.58). Because of this great interest in the aspect of odor, we can find in Arab culture remarkable events, such as religious practices, marriage ceremonies, or consolation, during which the body must emit "good smells". Examples of this have been addressed in a number of social studies. Marks explains that it is common in Arab countries for guests and visitors to be perfumed, especially before they leave a place where a social event has taken place. She states, "Arab cultivation of olfactory knowledge and pleasure remains in customs like offering perfumes to guests, maintaining an interpersonal distance close enough to allow both parties to smell each other" (Marks, 2008). Thus, a person whose perfume smells particularly pleasant may well be asked, "Where and/or who have you been visiting?"

This is due to Arab social customs such as, in gatherings, after the food trays have been removed and traditional coffee has been served, the host brings out perfume bottles which are passed around so that each visitor can anoint his/her hand and face with the different scents. After that, an incense burner is passed around, allowing each guest to perfume his/her face with the fragrant fumes. “The ritual promotes a feeling of bonding and unity, in that guests arrive differently-scented, but by the end of the visit they are bound together by a shared fragrance” (Fox, 2011).

Therefore, in associating the olfactory sense with Arabic/Islamic architecture, particularly in the interior design discipline, one can realize how important it is for the new design generation to consider this experiential component in design projects. This, in turn, will help in increasing traditional awareness of the olfactory aspect as a vital experiential value, rather than restricting the design’s traditional identity to form and aesthetic aspects alone.

Looking at the above experiential components from an Arab perspective could offer a new vision of how to deal with traditional identity. However, before discussing how these experiential aspects can be integrated into Gulf interior design education, that of Kuwait in particular, in the following section, we must shed light on Kuwait’s and Gulf built environment’s past and present. We will reveal the extent to which human experience can contribute to evoking traditional values in the contemporary Kuwaiti built environment.

6.7 Traditional Desert Lifestyle and Shelter

Living in a desert such as the Arabian Peninsula was one of the biggest challenges for the Arab Bedouins in the region, as their lifestyle is

menaced by the harshness of the desert and looming starvation. Although there are many tribes who occupy the Arabian Peninsula, only two of those tribes have fully adapted to that environment. Faegre explains:

The tribes of the central region have mastered the art of living in the desert interior where others could never survive. Their existence depends on knowledge of the wells' reaction in the environment and the ability to travel fast. The Al-Murrha can move at the rate of forty miles a day and have been known to journey 1, 200 miles—the length of Saudi Arabia—in search of pastures (Faegre, 1979, p. 15).

The harshness of the desert shaped the life of its dwellers and their customs. For example, in desert law, anyone entering a Bedouin camp is made welcome and must be given food and shelter for at least three days. Thanks to the nature of the desert, Bedouins place great value on austerity. For desert people, things of luxury are usually scorned; however, that does not define their hospitality to their guests. Hospitality is paramount among Bedouins; the host will readily slaughter his last sheep to honor a guest (Sobh and Belk, 2011; Shryock, 2004; Torvald, 1979, p.17). Traditions in the desert, therefore, are not mere monotonous, plain lifestyles; rather, they are rich in art and literature inscribed in the people's experiences and memories. Vine and Casey verify: "Traditional life was rich with a wealth of folktales, parables' inspiration into oral expression, being entirely dictated by the nomadic lifestyle of the *bedu*" (Vine & Casey, 1992, p. 62). However, with regard to the research objectives of this present chapter, a question worth asking is: *How are traditional desert values reflected in their dwelling life?*

6.7.1 Dwelling in the Desert

In terms of shelter requirements, the Bedouin's life was based on moving from one place to another looking for water and pastures; therefore, their houses had to be portable and easy to dismantle. Thus, the most suitable construction for them was the tent, which was made from camel hair called *bayt sha'ar*, or "the house of hair." However, why did the Bedouin tents become significant for those people, and what did it mean for them?

The tent has traditionally been a dwelling place for nomadic people since the dawn of history. Several kinds of tents can be seen in the vast Arabian Desert, yet this research focuses on only one type of shelter, the black tent. This type of tent was one of the most significant landmarks that could be spotted across the Arabian Desert, more frequently before the oil revolution (Shryock, 2004; Vine & Casey, 1992, p. 60-62) (See Figure: 18). According to Talib, the black tent, or "house of hair," gains its color from the nature of the black goat's hair, which was considered one of the most functional resources in the desert, comprising various traditional essences (Garza, 2010; Talib, 1984, p. 28). This simplistic structure was not merely a dwelling or shelter; it was a reflection of environmental challenges and the dwellers' functional requirements.



Figure 18: A desert traditional shelter "House of Hair" (source: Vine and Casey, 1992, p.62).

The black tent is designed to protect users from the changeable climate, from the summer heat to the winter harshness. In other words, it is suitable for multi-climate purposes and conditions (Talib, 1984, p.28). Looking for water and pastures, nomads travelled occasionally from one place to another without having a particular place to claim as their own land. According to Drew, "The shape of nomad dwellings arose from a need for mobility ... the lightness and flexibility of the tent cloth enabled the tent shape to be modified according to changing conditions of needs" (Drew, 1979, p. XVII). This kind of unstable lifestyle required them to carry minimal amounts of items, movable tents, with an emphasis on all of its parts being light, flexible, and easy to carry and assemble. The assembly method itself is not arbitrary; the flattened roof is aerodynamically supported with poles and long ropes to protect the tent and its dwellers from sudden gusts. The tent is unrolled and pitched so that one of its long sides faces the direction of the northern wind in the

summer, and the southern wind in the winter. The men's section is always situated on the east side, facing towards Mecca (Garza, 2010; Talib, 1984, p.29).

The size of the tent depends on the importance of its owner, or on the size of his family. Usually, the women's section is made larger than the men's because of the cooking process and the storage of mattresses, luggage and dried foods. Privacy is one of the most significant aspects which obviously appears in the tent arrangement; no man, except the owner of the tent, should ever enter the women's section. To make it more enjoyable and to bring it to life, this particular private space is usually decorated with colorful stripes, different geometrical shapes and natural figures derived from the surrounding natural environment. According to Talib, the main reason for using such colorful forms is to break the flatness and colorlessness of the harsh desert (Talib, 1984, p. 28); not only in the tent, these colorful things can be also seen in traditional mud buildings (see Figure: 19).



Figure 19: decoration in traditional house in Jeddah (source: researcher collection).

Because a Bedouin prefers to sit on the floor, tent furniture units are very limited. There was no furniture or beds except folding mattresses, and there were no cupboards except a single wooden box for the entire family to safely store their valuables. The limitation of objects and interior furniture allows for more freedom in rearranging the tent's space, as well as ensuring the reduction of unnecessary loads whilst traveling across the desert.

In addition to providing shade and breaking sandstorms, Hamza (2002) discovered some significant functional factors that could be extracted from the black tent. One of the most significant functions is the tent's cloth material itself, which is adaptable to extreme conditions from freezing to very hot. On sunny days, for instance, the yarn's threads shrink, opening tiny holes, which as a consequence allow sunrays to pass through the cloth into the interior spaces. Like any other cloth, light coming through the black roof appears as stars in the night sky. During rainstorms, the yarn immediately swells up,

closing the holes between the stitches, providing a sort of natural waterproofing. Added to this, goat's hair is oily and improves the prevention of water permeation (See Figure: 20). Another functional factor in the traditional tent is its dark color, which absorbs heat. Although this does not sound comfortable for dwellers to occupy in hot weather, nomadic people experience it in a completely different way. When the hot sun strikes the tent's roof, it raises the hot air inside, allowing a breeze in to lower the temperature level. It also provides air circulation within the interior spaces (Hamza, 2002).

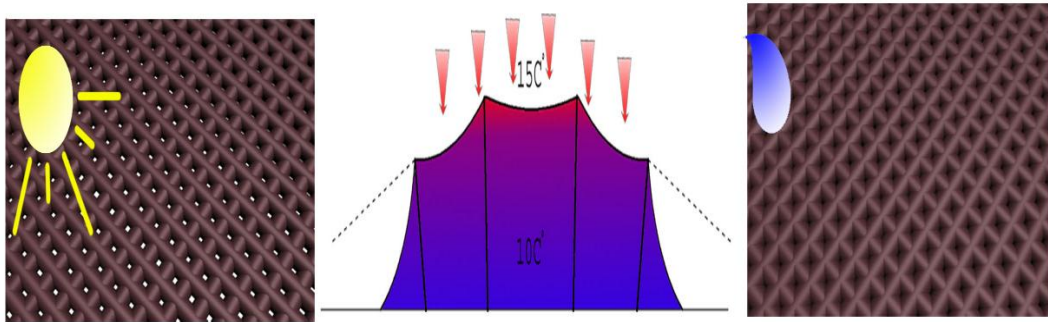


Figure 20: Black tent for multi-climate use (illustrated by the researcher).

Thus, from the above factors, which affirm the tent as an essential component in the desert environment, it is clear that this type of traditional form was not only a shelter; rather, more essentially, it embodied lived human experiences. If instructed about these experiential aspects, a new generation of designers in the Arabian Gulf region will be able to draw inspiration from them in terms of producing contemporary works that emerge from society's traditional essences, rather than simply recalling superficial and pastiche images from the past.

6.7.2 Experiential Identity of The Desert Lifestyle and Shelter

Based on the accounts that were delineated above regarding desert lifestyle and shelter, which emphasized the nomadic black tent as one of the most significant symbols in desert life, one can observe several traditional essences at play. These essences do not rely on mere aesthetic forms of the tent as an object; rather, they are more associated with human experience. Thus, one could provide the following points, extracted from this traditional landmark of human habitation in the desert.

- 1) The first aspect is the challenge of extreme natural conditions, in which every natural phenomenon is reflected harmonically with every physical object that the Bedouins use and attach to their life. The necessity of travelling across the desert was one challenge reflected in the simplicity and lightness of the tent's components. This simplicity can also be perceived through their arrangement of space, where few interior components could be seen, which allows for multifunctional uses and provides more spatial freedom.
- 2) Second is the sense of **privacy**, a major consideration in any kind of Arab dwelling space. Although the term 'privacy' rather indicates separation or segregation, more attention was given to designing private spaces to bring them to life. The selection of colors and geometrical shapes and the natural light passing through tiny holes were not a mere interior decoration; rather, they created an entire

atmosphere that was scripted into the nomads' historical memory and their sense of attachment.

- 3) Third, there is the meaning of safety, which the nomad people are so familiar with. The tent's fabric roof was over their heads, providing them with a feeling of outside climate conditions. Unlike the experience with today's concrete roofs, nomadic people were more familiar and comfortable dwelling under the tent's roof as it provided them with a more secure and informal sensation.
- 4) Fourth is the value of solidarity and cooperation, which was considered one of the most significant social meanings significantly found in the desert community. Every member in a family had his/her specific task within their group; while women worked on their own, weaving the tent's clothes and carpets, men erected and adjusted the tent's poles. They all worked together to secure their life.
- 5) Finally is the Hospitality, which is considered the most outstanding feature of Arab customs. They were proud of displaying their generosity during social gatherings. For them, hospitality was more than just 'an admirable thing to do'; it was a matter of sharing honor and showing solidarity with others (Drew, 1979, p. 60). Not only in the desert, coastal life and its built environment also consist of special traditional values that characterize their experiential identity.

6.8 Traditional Coastal architecture

Unlike desert life, one might face a different experience in the old city of Kuwait, where a variety of daily activities take place from early morning until late evening. Crossing the covered Souk toward the north shore, another set of architectural essences can be felt. *Seef Palace*, which is the Amir's house and office, was the main feature in the coastal built environment. Jamal described this monumental feature as the area's symbol of the ruler's power over both the desert and maritime societies (Jamal, 2004, p. 5). On both sides of this focal point, the old harbor is located where rows of wooden ships rest along the coast. The slim, long masts of anchored ships are the only vertical features that break the sea skyline.

The *Athan* or the Muslim "calling for prayer time" was, and still is today, one of the main acoustical experiences characterizing the special identity of Arab cities, and Kuwait in particular. Hearing the call five times every day from various locations and in different voices across the city evokes several sensations within the community. First, it brings into perspective the continuing relation between creator and creatures, or between earth and heaven. Second, it evokes a sense of time, allowing locals to organize the timing of their daily activities based on the sacred call. Third, there is the element of social communication. When they gather to pray, people also take advantage of these opportunities to communicate with each other.

The *Athan* sound was sensitively described by Eleanor (1958) during her service in the American hospital in Kuwait for more than ten years during the pre-oil era. She explained how the sound of *Athan* spread across the old town, indicating prayer times. Each call was allocated a specific time, which

was indicative not only of worship time but also to organize daily social and economic behaviors (Eleanor, 1958, pp. 30-31). Add to this, inside a public place, such as a *Souk* (the bazaar), where selling activities take place, the sound type and level are different from those of a quiet space such as a mosque, where a worshipful environment requires more quiet for spiritual proposes. The sound of a blacksmith's hammer, knocking on metal sheets, the noise of sellers shouting in front of their shops to animate customers, traditional songs emerging from the public coffee rooms; all indicate the significant role of sound within the traditional built environment. It is not simply the loud music that emerges from today's modern cities; rather it is a set of meaningful sounds indicating a specific purpose, and evoking a human sense of belonging.

6.8.1 Traditional Materials and the Experiential Identity

Woodwork, rocks, and sand were the only three materials that characterized Kuwait's coastal buildings. This simple combination and explanation of the Old City could be felt through Eleanor's account of her experience of the sea view before landing in the old harbor:

The ship was steadily getting closer to land. Before we could see Kuwait's skyline, low buildings the color of sand rising out of the desert. Above, the sky was cloudless. Beneath, the blue water of the harbor was dotted with white sails. Soon we could distinguish hundreds of brown boats beached along the shore. Those, I thought to myself, must be the pearling boats. My eyes swept the entire sea front. Not a single date palm, nor any patch of green! And yet, Kuwait had a beauty of its own, a beauty of sun-bathed sand contrasting with the vivid blue of sky and sea (Eleanor, 1958, p. 16).

Added to this are the sails of docked ships reflecting their shadows on the water surface, the sea waves splashing on rocks, as well as the ships' wooden surfaces providing remarkable echoes and a breeze characterizing the unique sensorial identity of the built environment in the area (see Figure: 21). Porteous described the odor, or the "Smells cape", of such traditional phenomena: "There is a place along the road where you can smell the Gulf ... you could draw the line of the salt smell on the map" (Porteous, in Drobnick 2006, p. 91). This kind of poetical sense is what characterized the Kuwaiti old city and was associated with its traditional built environment in which was constructed the identity of place. It could also be used in today's built environment to call to mind that traditional sense. This phenomenological value should be introduced to new design generations, who frequently look at traditional design from a very restricted viewpoint. Participatory formulated poetic essences of the city's seaside have to be carefully examined and reflected in practical ways to contribute to our contemporary built environment.

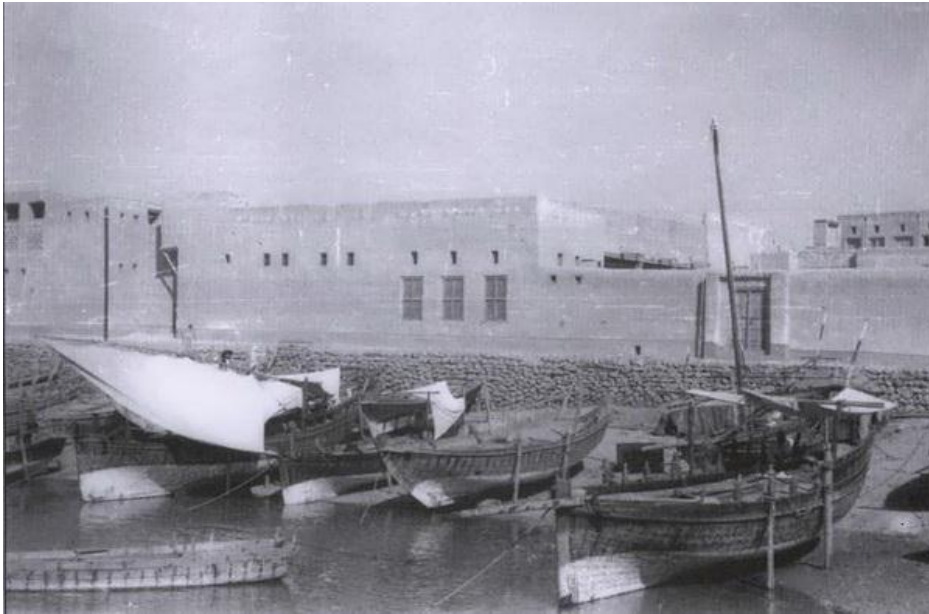


Figure 21: Kuwait's old harbour (Researcher Collection).

6.8.2 Al-Safat Square: Between Coastal and Desert Culture

The old city of Kuwait was a highly significant trade center on the Northern coast of the Arabian Peninsula, through which the greatest share of the peninsula's trade had to pass to Damascus (Raunkier, 1969). Al-Safat Square, 23,326 square meters in size, was an enclosed area inside the historic wall, built in 1920 to protect the city from the desert invaders who threatened the country at the time. Business and trading activities took place in this area between the two coastal and desert communities, especially during the springtime, when temporary shops made from palm tree branches were erected in the area. Caravans coming from surrounding countries brought various desert products for sale. In addition to trade activities, this area was known as a social destination for the community during Eids and

national occasions, with entertainment and festivals taking place every year (Jamal, 2004, p. 27).

Arriving at Al-Safat Square, one has to cross through the surrounding desert where the feeling shifts experientially. This feeling shifts from a general experience of openness to a semi-enclosed space surrounded by yellowish, solid mud walls (maritime structures) and movable Bedouins tents (desert structures) for those who stay temporarily to buy and sell goods.

Arriving at Al-Safat Square, the first thing that Bedouins' caravans encounter is the panorama of the mud buildings, constructed in a very simple way, as if they have grown from the ground. Within this smooth skyline, the only vertical elements are the slender needles of the minarets, which break the monotony of the horizontal lines, creating harmony between the yellowish land and the blue sky. According to Azzam (2008) "This harmony between man and nature and vertical link with God is reflected in traditional Islamic architecture and city planning where the master-builders always sought the full integration of the built environment with its natural surroundings" (Azzam, 2008, p.100). However, the significant role of such factors in promoting man's sense of identity was revealed by the phenomenologist Norberg-Schulz: "[T]hey remind man that he does not only live on earth but also under the sky" (Norberg-Schulz, 1984, p. 17). This, in turn, refers us to the original notion of the *four fold* coined by Heidegger, considering that sky is not a single phenomenon but a combination of several natural factors that constitute our sense of dwelling. Heidegger asserts:

The sky is the vaulting path of the sun, the course of the changing moon, the wandering glitter of the stars, the year's seasons and their changes, the light and dusk of day, the gloom and glow of

night, the clemency and inclemency of the weather, the drifting clouds and blue depth of the ether. When we say sky, we are already thinking of the other three along with it, but we give no thought to the simple oneness of the four. (Heidegger & Hofstadter, 1975).

These natural, harmonious aspects emphasize the main premise that there is a continuous association between the soul and its creator. So, in the context of the Kuwaiti built environment, Heidegger's approach could also include experiences. For instance, passing through Safat Square and entering the old covered Souk, another spatial experience can be felt. Most of the traditional markets in Kuwait are covered with roofs made of straw mats, supported by tree branches to protect shops and customers from the sun, rain, and dust as well as to create well-ventilated interior spaces (Jamal, 2004, p. 6). According to Raunkier, the Souk of Kuwait was not a place where trade was carried out; rather, it was a place for different social and national activities (Raunkier, 1969).

The traditional auditory sense, along with the senses of scent, touch and time were naturally combined to integrate individuals into the total experience and memory of a given place. Time, for instance, could be experienced from the sunlight passing through the roof's holes, reflecting on the sandy, tiled and wooden surfaces (see Figure: 22). In addition, the scents and sounds were different from one point to another, depending on the craftsmanship activities, and even the direct touching of surrounding objects constituted a layer of feeling that created a deep, significant essence of the place. The vital aspect in such traditional places is the blending of visible and invisible variables as integrated phenomena between the inside and the outside settings.



Figure 22: Old Souk in Kuwait city (Researcher Collection).

6.9 Overview of the Kuwaiti Traditional Built Environment

From the above discussion, and in response to the sixth research question: *What are the traditional values of the Kuwaiti built environment that can be experienced?* It was revealed that the traditional Kuwaiti environment, in both desert and sea life, was more than a combination of aesthetic elements and/or physical things. Its significance stems from the experiential values associated with the human senses. These senses are dismissed in most of today's built environment. According to Hale:

There was a time in our past when one could walk down any street and be surrounded by harmonious buildings [and natural cultural phenomena]. Such a street wasn't perfect, it wasn't necessarily even pretty, but it was alive... The difference between our age and the past is in our way of seeing [and also in our way of experiencing]" (Hale, 1994, p.2).

Thus, in order to create a sense of continuity between the past and present, it becomes crucial for design education to apply phenomenological thought as a tool for interpreting traditional values in contemporary interior spaces. This could be implemented by integrating this tool in educational non-curricular activities, such as field visits. In this respect, the following section will discuss some of these values in one of the contemporary buildings in Kuwait.

6.10 Human Experience as a tool for Promoting traditional Awareness in Interior Design Education

Based on the historical experiential values discussed above, this section will reflect on the seventh research question: *To what extent does the contemporary Arab built environment in Gulf area replicate both traditional and global experiential qualities?*

The Spirit of place, or *genius loci* - arising from the special character or quality of a particular locality (Norberg-Schulz 1984, p.12) - will be examined in a contemporary, Arab built environment. The significant aspects in the evocation of this sense are numerous, and can include spatial structures and textures, as well as natural and climatic conditions such as light, wind and sound etc. This will demonstrate that the spirit of place in Arab architecture is not only a statistical abstract of its various components, but even more a complex interplay of phenomenological aspects — a largely intangible atmosphere, or a "quality without a name" to use Alexander's phrase (Alexander, 1979, p. 19).

These qualities will be discussed in the light of two architectural applications; one is Towaiq Palace in Saudi Arabia and another is Al-Fahaheel Shopping Center in Kuwait.

6.11 Case Study One: ‘Towaiq’ Palace (In Saudi Arabia, Riyadh, Diplomatic Quarter)

The Towaiq Palace was developed in 1985 by the city of Riyadh High Development Commission. It made up of Frei Otto and Buro Happold, and it won the Aga Khan Award for Architecture for the design. This development located in the diplomatic quarter in Riyadh in one of the north-western edges of the ‘Hanifa’ valley overlooking –on a plateau- two of the laterally feeding valleys (Khan, 1998).



Figure 23: Towaiq Palace. Harmony of Place, Function and Heritage
(Source: Aga Khan Trust for Culture)

There are approximately seventy embassies in the area, excluding international, regional and local organizations. This provides the area with an essence of multi cultural quality in which such building needs to be there in order to emphasize the local identity in a contemporary way. The palace also itself caters for cultural events such as conferences, seminars, expositions and conventions that are hosted generally in the city of Riyadh, with the palace hosting national and international official occasions, official receptions and diplomatic functions of the district (Davidson, 1998, p.99).

The palace also forms a new model exhibiting the traditional architectural aspects within a building designed for modern functions of a varied international and cultural nature. Thus mane idea was based on making reference to two local archetypes; the fortress and the tent for which the project won numerous international awards. The tents enclose the large-scale spaces; main lounges reception area, multi purpose hall, restaurants and café.

Outdoor area, however, include sport facilities, gardens and extensive landscaping laid out in a pattern of complementary spirals, circles and curves in a harmony with the building's undulations (Davidson, 1998, p.99). An intimate relationship between the Towaiq Palace and its surrounding nature makes the palace as a natural integral part of the landscape and not a man-made construction (Nerdinger, 2005, 86), (see figure: 24). This relationship is one of the most significant factors in which the project has absorbed the site requirements with employing them together to emphasize both traditional and contemporary sense.

The design idea was based on emphasizing the sense of inclusion referring to the traditional construction method in the Arab architecture. In addition the combination of different feelings such as the solidity of the wall that moves in graceful curves forming a semi-closed space surrounding a dense garden, of the wall and the smoothness of the tents constructions. Out of the solid wall springs modern white tents give the place a sense of contrast between the walls of an impregnable castle and that of the transparency of the fiber fabric formation.

Another feature of this combination emphasizing the traditional identity through the human experience is employing water and green as an essential experiential element that characterized Arab traditional built environment; the outdoor limestone pathways with its distinct color, brought from the nearby banks of the Hanifa valley, was constructed in different levels and different directions to replicate the traditional kinetic essence. (see feature: 24).



Figure 24: Movable lightweight (desert tent) and fixed solid structure
(Source: Aga Khan Trust for Culture)

Similar feeling can be experienced also in the interior spaces within this development; a dramatic link between out and inside the spaces. This can be seen in the interior treatment where is floor finishing, for instance, was made of different textures (rough and smooth) to provide a feeling of out-in and in-out. The combination between the natural and artificial lights in a washing mood have emphasizes the feeling of Arab climate in a comfortable atmosphere. The furniture arrangement and color, itself was carefully chosen to replicate the surrounding nature (see figures: 25).



Figure 25: Interior floors paved with marble, which is broken by strains of stone (Source: Aga Khan Trust for Culture)



Figure 26: Combine between the dryness and wetness meaning.
(Source: Aga Khan Trust for Culture)

The Towaiq Palace presents a modern reading for the features of the local architectural heritage i.e. the palace does not replicate the features of the architectural heritage as it was, but however blends its principles and features in the modern functions of the project. The palace is embodied by the wide mud walls with their medium height, which were once the landmark of palaces and cities' walls, with its winding, curvy and slanted shape giving the palace a feeling that it was built of mud, though it was built of modern concrete and covered in lime stone (Davidson, 1998, p.99).

Therefore, in the case of the Towaiq Palace one can notice that the designers did not make use of the literal meaning of the Arabic tradition, however, they emphasized and developed its experiential meanings to respond to our senses and feeling rather than just symbols of traditional forms. Different feeling of solidity and strength in one side and elegance and smoothness in another, shining and reflecting surface, and matte and rough

textures on the other. All of these can enhance the traditional identity though our human experience.

6.12 Case Study Two: Al-Fahaheel Shopping Centre in Kuwait

In an attempt to strengthen the relationship between Kuwaiti society and the traditional environment, many Arab architects and designers have started to approve public projects which emphasize society's sense of belonging. Most of these projects emphasize the connection between sea and desert activities in relation to people (Almasri, 2007). One such project is the Al-Manshar shopping center, which was opened in 2005.



Figure 27: The Al-Fahaheel Development (source: Intl, 2007, p.108).

Location: Al-Fahaheel, Kuwait
Owner: Tamdeen Company.
International Architectural Consultant: Dar Al-Omran, Jordan.
Principle Architect: Wael Al-Masri
Local Consultant: Pan Arab Consulting Engineers & Option One
International.

The Al-Manshar shopping mall is part of an integrated, mixed-use development that includes cluster buildings: the Al-Kout Shopping Centre, the Al-Fahaheel Waterfront and the Rotana Hotel. This innovative retail and entertainment mall comes as a reaction to the flagrant contradiction between contemporary life and the authenticity of the place. It is an attempt to shed light on the contradictory aspects in architectural trends throughout the Arab world by combining maritime and desert styles into a clear narrative (See Appendix: p.304) (see Figure: 27). However, this example does not discuss only the style of the Al-Manshar mall center; it also focuses on the experiential aspects emerging from the traditional essences of this cluster of buildings.

6.12.1 The Building's Name as an Historical Essence

Al-Manshar's name is derived from a celebrated historical method of drying fishing nets. The Arab word '*al-manshar*' literally means 'the dryer', as it is derived from the root term '*nashr*' or 'drying'. This historical reference has been used in signage design (See Figure: 28) both inside and outside the building, as a way of introducing users "visually" to the building's functions. However, Al-Manshar, in the traditional sense, was more than just a visual

traditional object expressed in contemporary design; it offered further and deeper experiential values that are evoked and translated through design themes. Interior design students must understand that naming a place is more than a symbolic act; it is a development of human and mythological associations in relation to a particular place, which thereby becomes invested with traditional meaning and significance. According to Tilley, “Place names are of such vital significance because they act so as to transform the sheerly physical and geographical into something that is historically and socially experienced” (Tilley, 1994, p. 18). In this respect, attention must be paid to a place’s name as an essential value where traditional inspirations of a design can be evoked. This inspiration could not be achieved by merely reading a textbook describing a place, but through a physical visit to a place in situ. Doing so could push forward students’ imaginations towards understanding the phenomena of a place.



Figure 28: Old method of drying fishing nets and signage design: an inspiration from the fishing net (source: Intl, 2007, p.108).

One visit to the fishing sites near Al-Manshar—or the “place of the drying nets”—is enough to feel and revel in the traditional experience of this

particular locale in its natural site. The researcher felt this traditional essence during his visit to one of the Kuwaiti seafronts where fishing nets were unfolded and erected on wooden beams facing the warm breeze coming from the sea. Walking between the fishing nets from the opposite side of the wind's direction was enough to awaken multiple sensations: the fishing scent, which could be classified according to the types of fish; the air passing through the nets' fabrics, causing the gentle movement of swinging webs, and the shadow and light movement through the nets' fabric, striking and reflecting the sea sands and indicating the time of day. This, in turn, could be reflected by Heidegger's notion of "dwelling" that living among things is the basic principle of human existence (Heidegger, 1993). Looking at the concept of Al-Manshar, or the "place of the drying nets", from Heidegger's perspective we can provide interior design education with an approach which allows students to extract traditional meanings from local phenomena.

The overlapping experiences can form a building's traditional values if they are well integrated into its design theme to create a rooted sense of place. Tilley verified this phenomenological approach: "The naming and identification of particular topographical features, such as sand dunes, bays and inlets, mountain peaks, etc., settlements and sites is crucial for the establishment and maintenance of their identity" (Tilley, 1994, p. 18). Therefore, naming a building could go beyond a simple sign hung on the main entrance. Interior designers might go deeper into actual experiential meanings to account for human memory and senses. Considering place naming in interior design education and associating it with the true phenomena of the place may help students to evoke a meaningful design emerging from an

actual human experience of that place. In addition, being associated with the historic dimension may contribute to enhancing traditional identity awareness among the new design generation.

6.12.2 Water, an Element of Traditional Inspiration

In Islamic/Arab world also, water is considered as an element of inspiration associated with people's wellness and survival "We made every living being out of water" (Leaman, 2007, p.324). In respect to the holy words, Bouguerra argues: "It will suffice to say that Arabs are so passionate about water and place, so much hope in its coming, that they have rightly come to be called "sons of the water of heaven". Among Arab Muslims, the best you can wish for someone from whom you are seeking a favor is 'God give you water'" (Bouguerra, 2011, p.31). In terms of the built environment, however, water plays a significant role in bringing architecture and its interior spaces to life. Its natural fluctuation has an elemental power which appeals to our senses and imagination.

Water has the strange power to stimulate the imagination and to make us aware of life's possibilities. Water is a monochromatic material, seemingly colored yet colorless. In fact, in that monochromatic world there are infinite shades of color. Then, too, water is a mirror. I believe there is a profound relationship between water and human spirit (Frampton, 2002, p.316).

Being associated with design elements, water promotes our experiential identity based on the position it takes in a space (Hobhouse, 2008). In this respect the presence of the water, as a traditional element in the Al-Manshar project characterizing the site, was considered by integrating it with the land (See Figure:29). The water's reflective property was an obvious,

experienced feature in the cluster buildings. This poetic quality, associated with the movement of time, and based on the objects themselves and their finishing materials, can be experienced in different ways and in distinct places, both inside and outside the building. This has also played an essential role in shaping the place's experienced identity by evoking traditional essences.

Additionally, new designers must know that water indicates something beyond its physical reality. In this regard it becomes useful to cite Moore and Lidz, quoted by the theorist Eliade, who explains the inner meaning of water thus: "... the symbolism of the water implies both death and rebirth. Contact with water always brings regeneration on the one hand because dissolution is followed by a new birth, on the other because immersion fertilizes and multiplies the potential of life (Moore and Lidz, 1994, p.20).

Associating the above meaning with Islamic architecture and the Al-Manshar case in particular, one can appreciate the significant role of this design element in producing an experienced traditional identity. In contrast, if this inner consideration was introduced to interior design students in the classroom and subsequently through a physical educational field visit, students would be able to understand the traditional essences of this element.



Figure 29: Water reflection as a phenomenon value (Photographed by the researcher).

6.12.3 Global Concept in a Local Context

Moreover, the spirit of the land and the characteristics of the desert have also been taken into account through different design treatments. For instance, the horizontal view of the old town's skyline was creatively interpreted through integrating the vertical and horizontal impressions. This can be understood from either the outside view of the building, or within its interior spaces. The harmonious juxtaposition of the Rotana Hotel tower on the right and the "Al-Manshar Shopping Centre" on the left (See Figure:30) expresses both the global appeal of skyscrapers and the horizontal skyline of the old Arab cities. The most significant relationship between the two buildings is the harmony between form and volume, manifested through the concept of the horizontal layering of the building mass. In this concept, the base of the vertical axes of the hotel relates directly to the horizontal buildings of the shopping center through the use of the same materials and colors, as well as

the use of similar architectural elements and details. The same contrasted feelings can also be felt from the interior spaces, where volume impressions change from one place to another within the entire complex.

Drawing on the image below, the lower part of the Rotana Hotel is characterized by the use of traditional references such as arches, screens, and stone cladding. The purpose of this was to reflect the general character of the shopping center and to emphasize the relation between human beings and ground materials. Contrastingly, the tall building with its modern glass features emphasizes the global impression and modern approaches (Almasri, 2008, See Appendix: p.304). This sort of integration between the modern global concept of the sublimation “tower” and the traditional concept of attachment to the ground has generated a new, regional notion of contextualizing globalization. This contextualization could be a point of departure that needs to be integrated into interior design education, not only from a functional perspective, but also from a more experiential dimension, to examine and enhance the design awareness of traditional essences.

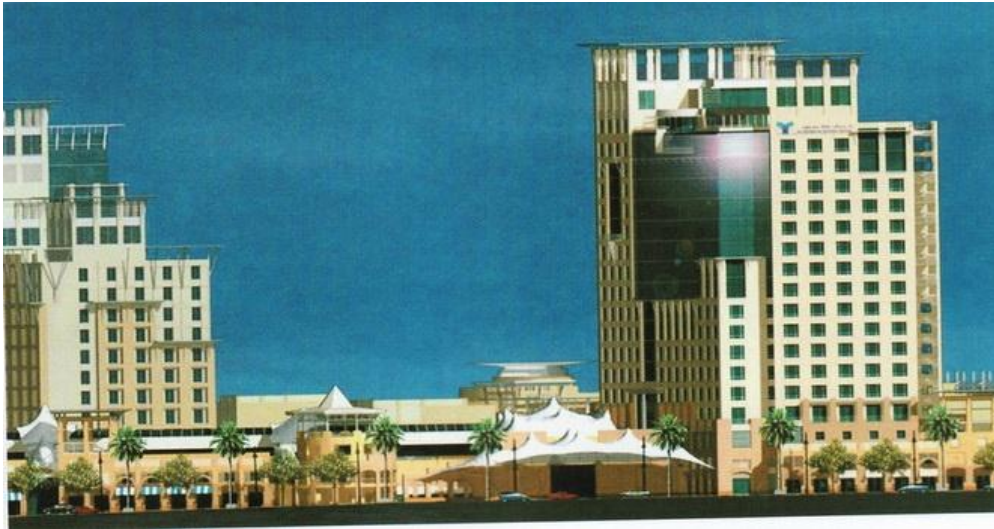


Figure 30: The Rotana Hotel and the Al-Manshar Shopping Centre

(Source: Amaar,107, 2007, p.36).



Figure 31: East entrance and car parking, Value of enclosure
(Photographed by the researcher).

6.12.4 Between Interior and Exterior

Interior quality, for instance, including the nature and use of materials, the shift between exterior and interior, and the concept of “outside-in” is essential for an interior design student to consider. Analyzing Al-Manshar from this particular perspective allows one to realize how the identity of the space can emerge.

Interior and exterior areas are not separate concepts; there is a streamlined experience of both the site and the enclosed spaces. One passes through from the outdoor, open sky space (nature) to semi-open sky interiors characterized by natural light coming through the tensile structure. The person then passes through another semi-transparent tensile structure, then through the glazed façade, moving afterwards into the closed artificial (man-made) atmosphere. Such a journey offers multi-layered impressions for both traditional and universal feelings. Once a person enters the Al-Manshar's eastern entrance from the car park (see Figure: 30), he or she encounters a huge entertainment and restaurant hall. This area consists of a number of universal restaurants such as McDonald's and Burger-King, in addition to the children's play area on the upper floor. A variety of modern impressions may be experienced within this particular hall, united under one tensile structure representing an Arab tent (See Figure: 31).

The designer used the tensile structure in the Al-Manshar shopping mall to achieve different interior and exterior traditional meanings. From the exterior view, its purpose was to evoke an expression of traditional Kuwaiti sailboats, which used to land in the nearby harbor with their white sails

erected. From the interior view, this tensile structure evokes, to some extent, a distant desert memory, associating the users with the experience of being under the lightness of a traditional tent fabric. This kind of experience changes dramatically as a user moves forward under the heavy monumental spaces.

As Drew (1979) noted:

The openness and lightness of tensile buildings creates immediacy with the surrounding landscape, which contrasts with the isolation of the heavy monumental building. Most important of all, the traditional tensile building is relatively adaptable compared with the fixity of the monuments of civilization (Drew, 1979, p. XV).

The place will always be the same, but the time and moods of the people changes dramatically during the day. It is associated with a traditional meaning of both desert tent and coastal Sauk. Different colors in different surfaces and skylights are aligned to the sun path and create different atmospheres inside areas over the course of the day. The morning, for instance, appears fresh blue. The noon hours bring very focused red spots of light, and finally the afternoon will have a soft yellow light, which ends the daytime with a calm mood.



Figure 32: Different spatial experiences from different positions, times & materials (Photographed by the researcher).

Flooring design, on the other hand, gives more evidence of how the designer was able to enhance the essence of the place by emphasizing the movement and tactile experience (See Figure: 32). By matching indigo, polished, artificial marble with sandy, rough tiles the designer evoked the contrasting experience between the roughness of the land material (sand) and the reflexivity of water (sea) as a main feature characterizing the surrounding area. Added to this is the incurved manner of the flooring plan that encourages or almost compels users to feel both the smoothness and roughness of the floor through the experience of different textures. This tactile technique in such a relatively small space can enhance the essence of the place, and calls interior design students to experience it carefully, by slowing down the impressions on their senses.



Figure 33: Interior traditional experiences (Photographed by the researcher).

Regarding the aspect of movement and its significance in architecture, a reference to the Japanese garden is useful here. Early designers of the Japanese landscape achieved great success in creating a design that evokes several traditional essences through kinesthetic aspects. They apparently understood the interrelationship of the kinesthetic and the visual experience of space. Lacking wide-open spaces and living in close proximity, the Japanese people were able to make the most of small spaces. According to Hall, “They were particularly ingenious in stretching visual space by exaggerating kinesthetic involvement. Not only are their gardens designed to be viewed with the eyes, but more than the usual number of muscular sensations are

built into the experience of walking through a Japanese garden” (Hall, 1966, p. 51).

A successful experiential interior space is not a single momentary impression that occurs once a person enters a space; it is one that gradually raises the individual's curiosity to explore spaces continuously while strolling within it. Thus, in line with this multi-sensory notion in the Shopping Center, the designer tried to enrich the user's sense of surprise through broken spaces and views. This follows the traditional narrow and tight urban fabric in the Arab's old cities (See Figure: 34). Visitors can have a new feeling during every visit and from every viewpoint. Accordingly, the architect Al-Masri has verified this traditional notion in his design when he asserts: “From analysing the movement quality I have found no regular scales or single orientation characterizing traditional spaces in covered souks or alleys in Arab old cities, but a variety of volumes, orientations and scales that essentially emerged from traditional and environmental requirements” (See Appendix: p.309). This, in turn, could effectively promote students' awareness of the local design identity, were it to be considered and integrated into a field visit as an educational activity.



Figure 34: Different feeling from different views (Photographed by the researcher).

6.13 Research Framework

In light of the all above discussion the following sections represent the research framework. This framework will be divided into three sections, each of which presents suggested ways of integrating the experiential quality in interior design curriculum. And will be concluded with a diagram an illustrating how this quality can be employed in Interior Design education. Although this framework is applied in Interior Design program at the PAAET in Kuwait, it could suit any other design education in the Gulf region and perhaps in the Arab World.

6.13.1 Human Experience in ID Education

A strategy for effective interior design education must take into account that returning to tradition is not about imposing heritage forms and images on the contemporary context. It is rather about understanding the phenomena of

place and culture. This cannot be achieved without rethinking design education in the light of phenomenological considerations.

Looking at human experiential aspects as an effective conceptual approach helps students to conduct in-depth investigations. This will also help strengthen the theoretical content of the interior design field as an independent discipline, rather than relying on broad architectural theories.

Through adapting the experiential way of thinking in Kuwaiti, and perhaps Arab, interior design education, students can liberate their minds from what Pallasmaa calls the “flatness of our emotive power” (Pallasmaa, 2001). In order to achieve this in Kuwaiti interior design education, two major aspects can be suggested to enrich both the theoretical and the practical modules:

(A) In the theoretical modules, such as “Kuwait’s Artistic Heritage”, the importance of experiential quality in design might be delivered theoretically, in order to introduce students to the concept that the human senses, memory and imagination are important aspects in exploring the essences of traditional values and heritage. In this respect, design students must be prepared theoretically to acknowledge and understand the role of experience in interior spaces. Then we will have graduates who realize:

Architecture [and interior design] is not the same as being able to determine the style of a building ... you must experience it, you must dwell in the rooms, feel how they close about you; observe how you are naturally led from one to the other. You must be aware of the texture effects, discover why just those colours were used in certain ways to convey a particular meaning (Rasmussen, 1962, p. 33).

To reach Rasmussen's level of understanding of spaces, alongside the appreciation of Gulf traditional values, we need to consider experiential components such as kinetic aspects, sight, smell and sounds (presented in Chapter 7) as the theoretical material to be taught in the historical module mentioned above. In this module the researcher can suggest further physical activities to be included in Kuwaiti design education. Since there are a number of historical museums and heritage centers in the country, the researcher proposes that Kuwaiti interior design educators organize occasional workshops in these places. *Bait Al-Sadu*, for example, is one of these historical places in Kuwait city. *Al-Sadu* is representative of traditional Kuwaiti wool weaving as well as the loom itself. Manual wool weaving has been an essential part of Bedouin life (Talib, 1984, p.28). Recently the researcher has experienced some primary school activities in this place. Students were involved in carrying out some weaving works (see Figure: 35).



Figure 35: Yung students after learning the Al-Sadu technique
(Photographed by the researcher).

Not solely for primary schools, such activities could also be suitable for interior design students in the undergraduate level at the PAAET in Kuwait. This traditional activity, in addition to other similar activities such as pottery and constructing mud house works, could enhance both human experiential values and the students' sense of citizenship.

Thus, in addition to the historical module[s], the researcher proposes another module called "Experiential Design Theory" (EDT). This individual module could be integrated into the interior design curriculum as a pre-requisite unit for students before they start practical courses such as "Residential Design" or "Public Design". This new theoretical course could contribute to raising students' awareness of the potentiality of the senses in experiencing an interior environment. This theoretical module, on the other hand, can also be associated with the historical modules in order to enhance students' traditional awareness and sense of belonging.

Moreover, it must be recognized that in the Islamic/Arab architectural realms, there are a number of influential theorists and pioneers such as Fathi, Aljadarji, Alwakeel, Badran and others. Their works can effectively enrich design education's theoretical contents, especially when they are interpretively discussed from a phenomenological perspective. Thus, instead of relying on foreign works, with highly respected pioneers across cultures, we can have our own phenomenological perspective.

(B) In the practical modules, such as "Public Spaces Design 1 & 2", or "Residential Design 1 & 2", students could go through a practical design process incorporating phenomenology. In addition to the ordinary functional process, the phenomenological way of thinking could be employed to

enhance both experiential and traditional awareness in students' thought (more details on how phenomenology can be employed in the design studio will be discussed later in this chapter).

6.13.2 4Dimention Simulation and the Experiential Library

As regards Kuwaiti and Gulf interior design education, we must realize that their current shortcomings are not only related to the traditional knowledge that needs to be incorporated into the study program in an effective way; they are also related to the fact that the tools for design presentation require significant improvement. In this regard, the researcher here asserts that 2-D plans and sections, along with small-scale models, are no longer adequate for representing the actual interior experience.

Thus, today's technology offers us opportunities to create an electronic 4-D simulation (Caan, 2011, p. 114). This technology could involve experiential applications, such as scent, sound, light, etc., in order to provide the design student with a fully finished and dynamic environment. Supported by a vast electronic database, this technical device could be developed in a way that allows each design student to simulate the actual experience of what he/ she intends to employ in his/her design project.

Furthermore, in order to promote students' sensory values in tandem with building upon the knowledge they gain from written resources, there is a great need for a materials library that provides students with a realistic experience of various materials. This kind of library could consist of two sections: traditional and modern (technology). The first part could include a collection of traditional materials and elements (representing local traditional

identity) such as woodwork, limestone, fabrics, local natural materials, etc., from which students and educators can physically experience the local heritage. The second category might consist of modern materials (representing globalization). This could include glass, plastic, metals, concrete etc.

Combining traditional and modern materials in one educational environment would allow students to familiarize themselves with both categories, and become more conscious of material properties. In this regard one must refer to Salingaros and Masden (2007) who assert the importance considering both local vernacular materials and technology in contemporary design. At the time where local materials help to extend the mental parameters of the structure from the immediate setting, technology can contribute to the overall tectonic goal. “There is no need to exclude high-tech materials, just as there is no need to exclude local materials” (Salingaros and Masden, 2007, p.39).

Ideally, design students would venture beyond what Pallasmaa calls the “flatness of our emotive power” (Pallasmaa, 2001). This consideration makes students much more selective in deciding the kinds of material(s) they want to employ in their design projects, and this would further allow them to find modern alternatives to traditional materials.

When designing interior spaces, students could use this library in conjunction with their senses to identify the kinds of materials they are going to employ. They may decide to choose a completely modern material from its appearance, such as glass, but at the same time the material could evoke certain traditional values, such as communication and/or segregation.

Therefore, design students could become more aware of their physical experience, instead of relying only on aesthetic/ intellectual aspects of design.

6.13.3 Phenomenology and the Interior Design Course

What we learn in school and how we learn it has a significant impact on how we ultimately practice in a particular discipline. In interior design programs, students are taught to solve problems as well as to create an appropriate interior design solution for various situations, using the design studio as a medium where these designs are created.

Bennett and Lecompte (1990) present the theoretical foundations of these pedagogies in *The Way Schools Work; A sociological analysis of education*. They argue that there are two teaching methods; functional and interpretive. A traditional teaching method reflects functionalism, where the teacher, as the all-knowledgeable being, passes on knowledge to the student (Bennett & Lecompte, 1990, p.25). This knowledge in the interior design discipline is frequently delivered as a design process based on a step-by- step linear process; when they follow each step, students will end up with designs that respond to a pre-determined set of criteria approved by the teacher. This method is controlled, and designs are produced in an orderly classroom environment.

However, an interpretive teaching method is one that encourages learning as empowerment. Both the teacher's and students' experiences create design process learning through a critical, rigorous and open-ended exploration of possibilities. The creation of design here is considered as a circular process and a series of concepts that are not linearly structured. This

requires the teacher to allow the student to provide relevant data to support or oppose the teacher's own data. This creates an exchange of ideas that allows the student to formulate alternative questions and solutions for her/his design project, thereby turning the classroom into a busy environment that is much less formal in structure. This interpretive theory states that teaching methodology is structured by "the social construction of meaning in social relations...the involvement by participants as human agency ... despite the influence of oppressive reproductive forces, hope for transformation is maintained" (Bennett and Lecompte, 1990, p.25). Thus, intertwining the phenomenological philosophy with design teaching has fallen somewhat into an interpretive attitude, and does not exist in many structured design curricula, including the Kuwaiti example.

In order to turn the PAAET's interior design curriculum into a much more phenomenological environment, one requires a freeing of the design studio from the ordinary step-by-step design process, and to employ a storytelling technique. Thus, teaching in the design studio must go beyond functional values. Furthermore, one has to distinguish between two kinds of interior design students: an ordinary specialist and a storyteller. The first of these is the specialist designer who provides a menu of services and skills related to design functions. He/she inquires about the client's specific needs: what is the layout of a building/room? What are their color preferences? Which light sources? What should it look like? Then, they produce an evolving specification based on user needs and iterative testing.

Second is the storyteller-designer. He/she is more concerned about the inner feelings of the client. He/she first asks about motivation and desire, as

then designs for dramatic moments. The design student's goal here is not to produce a mere functional product, but to create a story that emerges from human sensations and experiential aspects. Along with the suggested experiential library, discussed earlier in this chapter, the storytelling technique would be much more effective in the design studio. Moreover, by taking storytelling into account in the design studio, Kuwaiti traditional values would certainly contribute in enhancing students' traditional awareness, rather than treating this aspect separately in theoretical modules. Only then can the designer's skills create causal elements in the real world. By telling the story through design s/he does not create a fiction, but a reality.

From the concept development to detailed drawings and materials specifications, the phenomenological philosophy can be intertwined with the functional aspects in the interior design studio, thereby enhancing the students' traditional awareness in design. In the practical modules "Public Design 1 & 2", for example, after giving students the regular functional requirements of the project, the teacher may give them a task which could raise their traditional sense of the project. In this regard a teacher may require students to visit the site and record their immediate experiences of the environment in terms of light, materials, textures, etc. and to notice the wealth of existing traditional and historical feature[s] that surround the place. It may be useful here to develop a checklist for design students to record their feelings of different spaces. In this form, interior spaces could be described in the light of Experiential Design Theory, which was introduced earlier. Then, the emerging information would be classified in certain ways to produce a

sensory map of a proposed design project. This map could be associated with traditional values, which must be delivered earlier in the theoretical module[s].

Then, back in the studio, the ordinary functional design process could also be intertwined with the phenomenological sense. Students are required to start the central design concept driving the design process. In this regard, the researcher must here refer to Holl's design process; when he produces his design idea for a particular project, Holl sets forth this idea within spatial and perspective watercolor sketches. His sketches are not merely underling ideas of his design, but also generate the phenomenal and experiential potentials of the concept. Holl describes his diagrams and sketches thus:

I consider them my secret weapon. They allow me to move afresh from one project to the next, from one site to the next... Finding an initial concept for each project that captures the essence of the architectural opportunities unique to that project is, for me, the only way into it, the door through which new ideas enter architecture (Kipnis, J., 2003, p36).

Then, producing a model may also constitute a way to make a student's idea come alive and give him/her opportunity to explore and reflect upon the phenomenological senses. The flow of light and shadow, scale, movements etc. can all provide students with an idea of how their interiors might feel. This could also provide the student with insights into the properties of the materials. Additionally, regular design principles, such as color, line, contrast, balance, texture, materials etc. could be selected in conjunction with this information. By going through these sequences, students can be expected to treat design identity as not merely the appearance of a specific color or form. Rather, they will deal with design elements as entities that can evoke meanings.

Employing this phenomenological approach within the remaining design process, including: developing an idea, drawing plans and perspectives, creating details and a sample board, will all help to permit the studio to gain an effective in-depth understanding of design. Moreover, along with the “Experiential Design Theory”, as suggested earlier in this chapter, students will understand traditional issues in much more effective ways, as this will pave a path towards contextualizing globalization along with local design identity.

From the above discussion of the Research Framework, the researcher has come out with the following diagram (see figure: 36). This figure offers interior design curriculum in Kuwait, and perhaps could be adapted to fit any other design school in the Arab World. It illustrates a way of considering the experiential approach gradually in ID courses, which was discussed earlier in chapter 4. On the other hand this diagram presents the researcher suggestion, which was discussed above, about integrating the experiential approach in other supporting course materials such as theoretical text books, technology and material library and field visits activities.

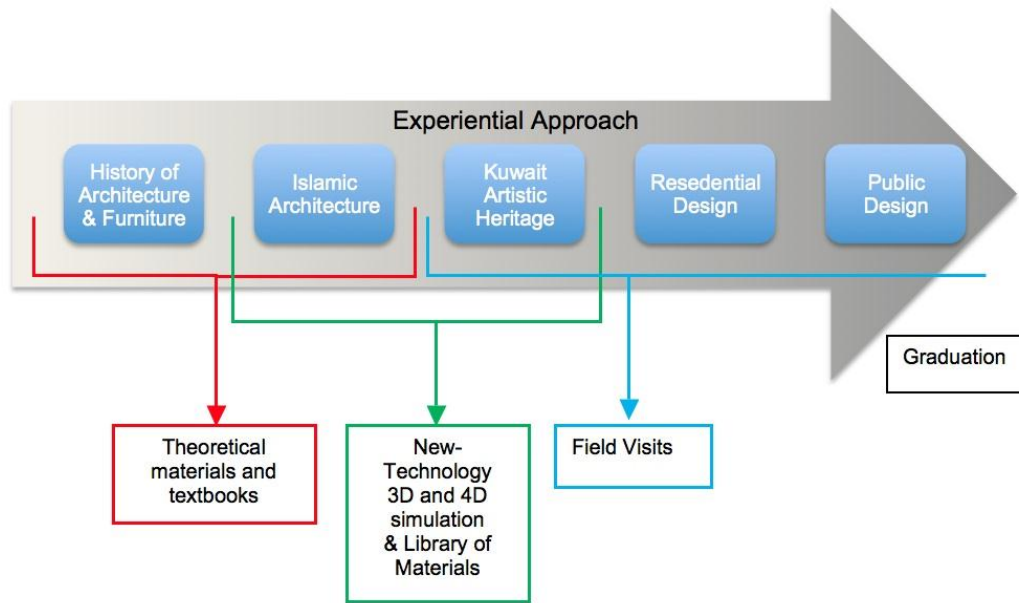


Figure 36: Employing Experiential approach in interior design Education in Kuwait

6.14 Conclusion

From the above one can learn that the Arab built environment, the Kuwaiti one in particular, does not merely constitute a set of abstracted forms and functions that are detached from their traditional contexts; rather, they are full of heritage experiences emerging from traditional and environmental conventions. These factors, or “Genius Loci,” as termed by Norberg-Shulz (1984), had and still have great potential to formulate today’s Arab design identity. At the same time, returning to tradition is not possible or convincing by simply imposing reproductions of inherited forms and design elements onto contemporary buildings. Rather, it is related to the feeling and experience of phenomenological reality. This creates a dynamic vision for the Arab built

environment and interior spaces in particular, where the new design generation would be able to apply phenomenological theory in their design.

Traditional values could be introduced into interior design education through the use of human senses such as touch, smell, sound and movement to achieve a more in-depth understanding of local traditions. Integrating these sensations in design education will allow them to contextualize the negative influences of globalization.

7 Chapter Seven: Conclusion, Contribution to Knowledge and Further Studies

7.1 Introduction

In response to the research questions that were presented in the introductory chapter, this conclusion will reveal the findings in the context of the overall research discussion. In other words, the researcher will reflect on each question and answer it in the context of interior design (ID) education in the Arab world in general and Kuwait in particular. It will conclude with a contribution to knowledge showing the potentiality of the experiential approach in enhancing the traditional identity awareness within design education. Finally, this chapter will end up with a number of suggestions for further studies. To be more systematic conclusion each section in this chapter are followed with alphabet and bullet points.

7.1.1 Design Identity in Interior Design Education

The research question is as follows: What is the current situation regarding design identity in the Gulf region in general, and design education in particular? In Chapters 4 and 5, a number of factors were discussed in response to this particular question. These factors in Chapter 4 were divided into two parts:

- A)** The first part revealed that factors such as geographical location, climate, economy and social life have contributed to formulating a

unique sense of a place traditional architectural identity. In modern society, and under the influence of global circumstances, this sense has been destroyed and replaced with momentary styles. However, evidence of today's Gulf architecture was found that revealed new ways of integrating traditional identity into a contemporary architectural context, but most of the times these evidences were merely based on the superficial aspects and it do not go deeper into its meanings.

- B)** The second part of Chapter 4 examined identity awareness in the Gulf and Kuwaiti interior design education. In this regard, the interior design curriculum at the PAAET in Kuwait was analyzed (as a case study) in order to examine how local identity, global issues and human experiences were treated. The traditional identity considerations were addressed in the curriculum across the case study. This, in turn, indicates that government, in Arab countries, attempt to pay attention to promoting local traditional identities through educational programs in general, but not for particular discipline. Therefore, it is the responsibility for Interior Design discipline in Kuwait and in the Arab world to explore how to enhance identity awareness in their programs.
- C)** The global issues in curriculum should not be restricted to historical studies, as it was explored in Kuwait's curriculum, but today's global circumstances need to be considered as well. The data were emerged from the case study in the Gulf schools show that exchanging of global issues in architecture and Interior design in particular and how to deal with it is a critical aspect, and it seriously need to be taken Arab

education. Not only in Art Architecture and Design but across all subjects and disciplines.

- D)** Chapter 5 verified the lack of a clear strategy for rethinking traditional values in contemporary design. It demonstrates what Mahgoup stated about the misunderstanding of traditional values' potentiality for enhancing traditional identity in today's design environment (Mahgoup 2007). This may be what has turned the new designers away from understanding of local identity, towards broader and momentary global trends. Yet the main problem in design education is not globalization, but the ways in which local identity is offered.
- E)** One of the main original contributions of this study is to employ traditional identity aspects over educational modules, including those of design. This means that, in order to enhance the identity awareness in design education, we are in the Arab world need to rethink the identity context not only in the theoretical modules. This context must be treated as more than historical information that might be found in a handout or a textbook.
- F)** The analysis of student survey shows that the more human experiences are integrated into an educational program, the more the students are interested in rethinking traditional identity in their works. For example, the Bahraini interviews and curriculum findings demonstrated the greatest degree of awareness in involving human experiences and traditional identity in designs (see page: 124). This, in turn, will help other schools, in the Arab World, to discover a new ways

of integrating identity issues within design studio, and perhaps in other non-curriculum activates.

7.1.2 Human Experience and Identity awareness

Throughout the research a question was asked: *To what extent can an experiential approach to design benefit the discipline of interior design in a way that protects traditional identity?* The answer was discussed in detail in Chapter 6 where the argument focused on the significant role of human experience as a tool for enhancing design traditional identity. This tool was verified to be applicable in certain ways to evoke traditional meanings within a built environment in general and interior spaces in particular. This can be concluded in the following points.

- A)** In order to reach in-depth traditional meanings in design, it is important for interior designers not restricting themselves to the physical and superficial aspects of things, but to go deeper into feelings aspects in which these things can produce. This will not be understood without well emphasizing, that this discipline is a combination of both Art and Science. This consideration need to be introduced to Arab design students in the earliest educational stages, even before undergraduate level. Duding the early stages in the formal education, while they works on their design and/or an Art & Craft works students will be able to understand the ultimate traditional experience. And they will be able to join “between the imagination [of traditional values] and design objects,”

as Pallasmaa states (Pallasmaa 2009, 65). This will prepare them for further educational stage to be more creative and imaginative.

- B)** Following question was, *How do celebrated architects and designers use human experiential philosophy in designing modern interior spaces?*

This section offers Arab interior design educators a new way of looking at and treating traditional identity in design. Finding some worldwide applications can provide Arab's literature and educational library with materials about the "Experiential Quality". In turn, this will ultimately reflected on local contemporary applications. These applications are not necessary to be designed by local designers in order to presents traditional feeling, but the future decision makers will be able to take right decision.

- C)** One also can look at some of the well-known works of celebrated architects and designers such as Aalto, Holl, Pallasmaa and Zumthor with focusing on their phenomenological way of thinking. The objective behind this particular argument was to demonstrate how phenomenological thinking is employed. This way of interpretation will provides Arab interior design education with real, practical examples from all over the world that show the potentiality of the human experiences of touch, smell, sound and sight in evoking interior traditional essences.

- D)** Learning from Western world how to employing experiential qualities in design provides Arab specialists opportunities to re-examine their buildings using this same interpretive method. This may contribute in exploring unique realities and factors that could not be found any were but in Arab built environment.
- E)** In responding to the research question: *What are the experiential components of interior design and how do they contribute to enhancing the identity of a space?* In this respect, the experiential components—kinetic, light/shadow, color (sight), haptic, acoustic and olfactory—have been discussed in conjunction with traditional identity. As a new way to reveal traditional identity in designs, the argument in this section in chapter 6 (see page: 196) concentrated on the factors from which design identity values could be extracted in response to human senses. Various examples of different ancient architectures were examined to show how human experiential values had been used in practical ways to evoke traditional qualities. From the Arabian perspective, their traditional architecture was also constructed in a harmonious way with human experiential values. Evidence was provided to show how these intangible values were inherently associated with Arab traditions in ways that can be integrated in today's interior design education. This likewise could provide Arab design students with an in-depth way for rethinking design identity.

7.1.3 Architectural Essences: Past and Present

In response to the research question: *What are the traditional essences of the Kuwaiti built environment that can be experienced?* Answer of this question will provide design student with an experiential way of extracting and interpreting traditional meaning from an environment and culture they are designing for. Although the reference of this question was Kuwait, this example can be adapted for any other case in the Arab world. Following points will conclude the answer:

- A)** It was shown that traditional constructions, either in desert and/or in coastal environments, were built in subtle ways that reflected the traditional and environmental phenomena of each place. These phenomena can be experienced through the design attitude and materials were used.
- B)** It is not sufficient, however, for design students to only acknowledge the traditional essences in their genuine historical context. For them to learn how to create a sense of continuity between the past and present, students need to examine these values in the contemporary environment.
- C)** Two contemporary case studies were discussed; “Towaiq Palace” in Saudi Arabia and “Al-Manshar Shopping Centre”, in order to examine the sense of continuity between past and present. It was emphasized that although these buildings, to some extent, represents a literal metaphor from the past, there are further, invisible meanings that can also be experienced.

- D)** In the first case of the “Towaiq Palace”, the researcher demonstrated that, not only in Kuwait but also in the Gulf region one can find contemporary practices in which the experiential quality can be founded. In this architectural and interior design application one can obviously and experience the traditional quality of the building and how they were interpreted within the design process; The combination of the different environmental (dryness of the desert / wetness of the water, solidity of the fort walls / smoothness of the tents, sharpness of the glass / curving of the fabrics, etc.) in which all of these design elements were understandably applied in the project reflecting different experiential qualities and traditional levels (see page 236). This building can be used as an essential contemporary reference for Saudis’ interior design students to look at and to experience.
- E)** In the second case of Al-Manshar beginning with the name of the project, ‘Al-Manshar’ (‘the dryer’ in English), one realizes the importance of extracting such a meaning, as the designer, and applying it as an experiential theme in the buildings. As a personal observation, for example, the researcher can still recall the strong feeling of the marine environment that he experienced when he entered his room in the hotel called Splash Landing at the Alton Towers theme park in the UK. The design idea of this hotel was extracted from marine life. This theme appeared literally in various interior components such as furniture, ceilings, and carpeting. Nevertheless, what was unique in the interior of this building was the

smell experience, which was applied to convey a maritime meaning. A sea breeze, which was incorporated within the air-conditioning system, thereby evoked one's imagination of a marine environment.

Viewing the Al-Manshar building from the perspective of the Splash Landing Hotel design concept, one can realize that the Arab maritime meaning in an interior space could be more than a mere written sign. Such maritime experiential qualities can be extracted and then integrated into the design scheme. Incorporating this way of thinking into Kuwaiti interior design education can provide this discipline with a new way of treating traditional identity.

In addition, the Al-Manshar buildings provide design education with examples of contextualizing globalization. This can happen by emphasizing local traditional qualities. Both the exterior and the interior components of the building reflect the Arab traditional identity from a global perspective. The principles of design were treated dialectically in the building, such as in the variation of spatial volume and the shapes of certain objects (wide/narrow, high/low), the juxtaposition of various materials (solid/soft, heavy/light), and the differences in colours and lights (gloomy/shiny, dark/light), and so on. These factors, in turn, negate what Fayad was striving for when he claimed that the "Global Form" had failed in expressing Arab traditional identity in today's design context (Fayad, 2007, 72). However, in the Al-Manshar example we can see that the success of a design is not through imitating traditional objects, but rather in the way in which these objects have been experientially incorporated into a modern context. This verifies

the significant role of the experiential value in enhancing the designer's traditional philosophy. Such case studies and even more could be introduced theoretically in Arab design curriculum to enable students to look out of the box.

Therefore, from the above one can conclude that the role of human experience has the potentiality to enhance identity awareness in design education. This will provide us with a solid educational ground, as this will help in solving one of today's educational problems, addressed by Singh and Papa when they claim that today's education must not be restricted to the process of conveying a body of knowledge; rather, it should teach students how to learn to solve problems and/or how to synthesize the old with the new (Singh & Papa 2010). This, from a design educational point of view, could occur by teaching students traditional values and by letting them physically experience these values in their actual environment.

By so doing we will be able to achieve, from a design education point of view, the two main UNESCO principles—'learn to be' and 'learn to live' together—that were addressed earlier in the literature review. Whilst the first statement allows us to understand in-depth who we are (by understanding the essences of our own identity), the second statement will help in bringing together the local and global extremes (by adapting any emerged, new things with our own context).

7.2 Contribution to Knowledge

Fulfilling the stated research aims and answering the research questions have contributed to knowledge in the following ways. **First**, “Research Framework” was produced in the end of chapter 6 through employing experiential approach for Arab interior design education with reference to Kuwait. This will contribute to promoting students’ thought towards the traditional identity awareness. Out of this, the previous theoretical and practical recommendations have emerged, and these will support interior design education if they are reflected properly in both curricula and design studio. A practical diagram was produced in the end of the Research Framework (see page: 266) illustrating and suggesting a new way of applying the experiential aspect in interior design education in Kuwait. This could not be only restricted to Kuwait, but also in any other design curricula in the Arab World.

A **second** contribution is from the theoretical aspect. This was represented in the re-examination of Arab’s traditional built environment using a phenomenological perspective. This, in turn, has contributed in evoking essences of the traditional meanings that go beyond historical meanings, which have to be included in today’s Arab textbooks. When incorporated in the curricula, this particular contribution will offer new designers opportunities for an in-depth understanding of their historical built environment.

The **third** contribution is based on associating various common human experiential components, such as kinetic, acoustic, olfactory and textural

aspects with Arab interior spaces. Arab's interior design education can benefit from including these experiential components in their courses. Incorporating this into interior design education will make students aware of their experiential values as sources for evoking traditional meanings.

A **fourth** contribution is more about using the above experiential knowledge as a tool for promoting students' sense of identity. This can occur by involving students in observations of real traditional built environments, and field visits. In the Arab world there are vast of historical references where interior design students can physically visit in order to experience and feel the traditional senses. In such non-curricular activities, and after they theoretically acknowledge the experiential approach, students will be able to understand these qualities much deeper.

7.3 Recommendations for Further Research

The purpose of this study was to promote a better understanding of identity awareness in the context of global influences on interior design education in the Gulf region, and in Kuwait in particular. The study has assessed the extent of this awareness among staff members and students in interior design departments, and also within the curricula of these departments. This research has examined the experiential approach in design as a theory that has the potential to promote students' confidence in their local identity, revealing the essences of traditional and heritage-based elements in contemporary interior spaces.

Since this study represents a new foundation upon which Kuwaiti and Gulf interior design education can be developed, in the light of human experiential issues the researcher will here summarize a number of suggestions for possible further research:

1. Since this study examined Gulf design identity in general, a further study could focus on residential interior design. An in-depth study is called for that approaches social life in a particular community of the Gulf region in order to explore its social and experiential qualities. Then, reflecting on these qualities, we might be able to develop a theoretical and practical set of guidelines for residential interior designers to examine and develop these qualities in different Gulf communities.
2. There is a need for further research into the influence of new technology on Gulf interior design identity. This type of study could examine the extent to which local industry is concerned with traditional values of design. This could help in the creation of a set of professional guidelines, from an interior design perspective, increasing designers' ability to distinguish between what is acceptable and what is not with regards to a specific culture.
3. There is also a need for an academic textbook to be published, exploring the phenomenological approach to Arab architecture as well as interior design. In this interpretive book, Western phenomenological interior design practices could be adapted to Gulf cultural context. Such a publication could enrich the

Kuwaiti and Gulf academic library in terms of connecting human experience and interior practices on the one hand, and tradition on the other.

4. As a part of the phenomenological quality, an extensive study has to be conducted in “The Poetry in Arab architecture” or “Lived-in space”. Number of authors from around the world have addressed these issues in their discourses, such as Gaston Bachelard (1958), Panos Kouros (1962) and others, who found an idea of unfolding thought about buildings. The poetry in architecture, interior design in particular, works by locating not merely in physical but emotional and cultural quality. Unfortunately, as far as the researcher of this research acknowledge, there is no relevant study has addressed the poetic in the Gulf States and/or Kuwait architecture and interior design. However, my very recent debate in the Face-book with Dr. Mashary Al-Naim and others (See appendix, p. 307) shows the lack of this particular knowledge in the region. Therefore, the researcher suggests that further studies need to be conducted in this particular knowledge in which could be involved in design education. This in turn can help in producing a generation who can sense themselves in relation to the world in which they belong to.

8 Reference List

- Abdul, M. (2007) Heritage between Globalization and Identity. In: The Third International Conference: Visual Art between Variable and Invariable, Egypt.
- Abdullah, M. (2003) Re-examination of the current architectural curriculum at Kuwait University. . Unpublished Master thesis.
- Abuzaid, A. (2004) Arab Cultural Identity. Qairo: Public Authority of Cultural Palaces.
- Abuzaid, J. (2007) Between Globalization and Universality of Islam. 1st edition. Beirut: Al-Laz.
- Ackerman, D. (1996; 1990) A natural history of the senses. London: Phoenix.
- Adam, R. (2012) The Globalisation of Modern Architecture: The Impact of Politics, Economics and Social Change on Architecture and Urban Design since 1990, Cambridge & Scholars.
- Al-Asqalani, I. (1986) Chapter Altayamum. In: Fath El-Bari fi Sharh Saheh Al-Bokari. Lebanon: Dar Al-Rayan, pp. 328.
- Alexander, C. (1979) The Timeless Way of Building. New York: Oxford University Press.
- Al-Harthy, S. (2002) Reading the Traditional Built Environment of Oman. In Architectural Education Today: Cross-Cultural Perspectives. Lausanne: Comportments, Archnet, p.125-129.
- Al-Ibrashy, M. and Gaber, T. (2010) Design with the senses and for the senses: An alternative teaching model for design studio. Archnet IJAR, 4(2-3), pp. 359-375.
- Alkaby, D. (2005) The Globalization influence on the Gulf citizens' social behavior, Qatar as a case study. Unpublished MA. The Arab University of Beirut.
- Al-Kazwini, O. (2010) Summary of Shu'ab Al-Iman. 1st edition. Beirut: iKitab.
- Al-Kooli, O. (2000) Arab and contradictions' revolution in the national, regional and global concepts. Arab Future Journal, 18(200), pp. 5.
- Al-Masri, W. (2007) Architectural and civil transformations in Kuwait: a primary reading. . Amar Journal, 107, pp. 30-41.
- Al-Masri, W. (2008) Contextualizing Globalization: Towards an Architectural Synthesis in the Gulf Region. In: International Conference on Sustainable Architecture and Urban Development, 13-15 Nov. 2007.

Almodaf, H. (2004) Guide of PAAET. Kuwait: PAAET.

Al-Naim, M. (2005) Architecture and culture: Critical Studies on Arab Architecture. Al-Yamama Publishing Inc.

Al-Naim, M. (23 Oct. 2010), A Death of Architecture or A Death of Architect, Alriyadh News Paper, (15461).

Al-Naim, M. (2011) Sentimental heritage and reality obstruction. Alriyadh News Paper, (15783).

Al-Naim, M. (28 Feb. 2009) Education and forming national identity. Alriyadh News Paper, (14859).

Al-Naim, M. (April 2006) Reading in workshop in architectural education in the Arab world. Albena Journal, 6(9), pp. 33.

Al-Naim, M. (4 June 2013), Our Cities Losing their Architectural Identity, Middle East News Paper, (12607).

Alnajim, A. (2007) Environmental approaches for future Gulf Architecture . Environment's Center.

Alqahtani, N. (2012) The Biggest Sea Vistavel in Jazan [Online]. Available from: <http://www.alarabiya.net/articles/2012/04/04/205482.html>.

Alrifai, Y., Alsharhan, A., and Helmi, M. (eds) (2009) Toward Vision of the PAAET. Kuwait: PAAET.

Alsabah, S. (2010) The sublime articulation of his highness the Amir Sheiks Sabah Al-Ahmad Al-Jaber Al-Sabah in Ramadan [Online] Kuwait Cabinet. Available from: <http://www.da.gov.kw/ara/speeches/?p=ramadan>.

Al-Shareef, F. (2008) Interview with Waleed Alsaied [Online] Arch.Arab-org. Available from: <http://www.arch.arab-eng.org/news.php?action=view&id=204&>.

Al-Sultany, K. (2007) Architectural Intertextuality Variation on Concept Application, The Works of Danish Architects in the Arab Countries. Al-Mada P.C.

Ameri, A. (2008), Architecture Pedagogy, Cultural Identity, and Globalization, The International Journal Of The Arts In Society, V.2, University of Colorado, Colorado, USA.

Aga Khan Trust for Culture, avilable [Online], <http://archnet.org/#sites/2169>

On 8/05/2014.

Arboleda, G. (2006), What is Vernacular Architecture?, Indigenous and Vernacular Building. Available [online]:

<http://www.vernaculararchitecture.com/> , last access was on 03/10/2013.

Asia News Monitor (2013), Thailand: Unesco plans 'Learning to Live Together' photo, image exhibit, [Online] Available from: <http://search.proquest.com.proxy.library.lincoln.ac.uk/docview/1367927128?accountid=16461>

Azzam, K. in Adam, R. and Hardy, M. (eds) (2008) *Tradition today, Continuity in Architecture and Society*. WIT Press.

Bahnassi, A. (2003) *Islamic Architectural Arts and its features in the Educational Curriculum*. Morocco: Islamic Organization for education, Sciences and Culture.

Bailey, C. (2007) *A Guide to Qualitative Field Research*. 2nd edition. Sage, London.

Bakaar, A. (2005) *Globalization*. Jordan: Media Center.

Ball, V.K. (1982) *The art of interior design*. 2nd edition. New York: Wiley.

Bansal, Arun (2002), *Bamboo composites: Material of the future*, *Journal of Bamboo and Rattan*, Volume 1, Number 2, 2002, pp. 119-130(12) VSP, an imprint of Brill.

Beerens, Eric (2010). *Global models for the national research university: adoption & adaptation in Indonesia and Malaysia*. *Globalisation, Societies and Education* 8(3): 369 - 391.

Beerens, Eric (2009). *Centres of Excellence and Relevance: The Contextualisation of Global Models*. *Science, Technology & Society* 14:1 (2009): 153–176.

Beerens, Eric (2004), *Global Opportunities and Institutional Embeddedness* . Paper presented at the CHER 17th Annual Conference, 17 September 2004 , Enschede, the Netherlands.

Beerens, E. (2012) *The Social Dimension of Internationalisation; Social Risks And Responsibilities*. In: Bernd Wächter, Queenie K.H. Lam, Irina Ferencz (eds.) *Tying it all together Excellence, mobility, funding and the social dimension in higher education*. Bonn: Lemmens

Bartelse, J., Beerens, H.J.J.G. and Maassen, P.A.M. (2000). *Graduate Education in Germany , the Netherlands , Sweden and the United Kingdom* . In: National Science Foundation, Division of Science Resources Studies (ed.) *Graduate Education Reform in Europe, Asia, and the Americas and International Mobility of Scientists and Engineers: Proceedings of an NSF Workshop*. Arlington, VA: NSF.

Bell, J. (1993) *Doing your research project*. Philadelphia.

- Bennett de Marrais, K. and Lecompte, M.D. (1990) *The way schools work: A sociological analysis of education*. New York: Longman Publishers.
- Bennison, A. (2002), *Muslim Universalism and Western Globalization*, in *Globalisation In World History*, Edit by: Hopkins, A., Pimlico, UK.
- Binggeli, C. (2010) *Building systems for interior designers*. 2nd edition. Hoboken, N.J: John Wiley.
- Blessner, B. (2009) *Introduction to Aural Architecture* [Online]. USA: Barry Blessner.
- Bogdan, R.C. and Biklen, S.K. (2003) *Qualitative research for education an introduction to theory and methods*. 2nd edition. Boston, London: Allyn and Bacon.
- Bognar, B. (1989) *A phenomenological approach to architecture and its teaching in the design studio*. . In: Seamon, d. and Mugerauer, R. (eds) *Welling, place and environment: Towards a phenomenology of person and world*. Columbia University.
- Bouguerra, M. (2011) *Water: symbolism and culture* [Online]. Available from: <http://www.institut.veolia.org/en/cahiers/water-symbolism/>
- Broadman, H.G., Isik, G., and ebrary, I. (2007) *Africa's silk road*. Washington, DC: World Bank.
- Burns, Alvin; Burns, Ronald (2008). *Basic Marketing Research* (Second ed.). New Jersey: Pearson Education. p. 250.
- Burns, R.B. (2000) *Introduction to research methods*. 4th edition. London: Sage.
- Caan, S. (2011) *Rethinking design and interiors, human beings in the built environment*. London: Laurence King.
- Carthy, B. (1996) *Multi-Source Synthesis, an architecture of smell*. *Architectural Design*, 66, pp. 5-6.
- Chinnammai, S. (2005) *Effect of Globalisation on education and culture*. In:, *University of Madras*, Nov. 19-23. India: ICDE.
- Classen, C., Howes, D., and Synnott, A. (1994) *Aroma the cultural history of smell*. London New York: Routledge.
- Cohen, L. and Manion, L. (1994) *Research methods in education*. 4th edition. London: Routledge.
- College of Architecture and planning (2003) *King Faisal University, College of Architecture and Planning: Academic Guid* [Online]. Saudi Arabia: King Faisal University.

Correa, C. (1994) *Architecture and Identity*. The Aga Khan Award for architecture.

Creswell, J.W. (1998) *Qualitative inquiry and research design: Choosing among five traditions*. Thousand Oaks, CA: Sage.

Danko, S. (2006) Humanizing design through narrative inquiry 31(2), pp. 10-28.

Davies, D. (2012) Building Globalization: Transnational Architecture Production in Urban China, *Contemporary Sociology*, Volume 41 (5), pp.666-668.

Davies, M.B. (2007) *Doing a successful research project using qualitative or quantitative methods*. Basingstoke: Palgrave Macmillan.

Delors, J. (1996) *Learning: The Treasure Within*. Report to UNESCO of the International Commission on Education for the Twenty-first Century. United Nations Educational Science, [Online].

Design Week, (Jan 17, 2010), Conference to explore impact of interaction on architecture, Anonymous. *Design Week* Vol. 25 (24) (Jun 17, 2010).

Dodsworth, S. (2009) *The Fundamentals of Interior Design*. UK: AVA Publishing SA.

Drew, P. (1979) *Tensile architecture*. London: Crosby Lockwood Staples.

Drobnick, J. (ed.) (2006) *The Smell Culture Reader*. UK: Oxford International.

Dunlop, B. and Hector, D. (1999) *Twentieth-century houses*. London: Phaidon Press.

Dutton, J.E., J.M. Dukerich, Keeping an eye on the mirror: Image and identity in organizational adaptation. *The Academy of Management Journal*, 1991. 34(3): p. 517-554.

Eade, J. (1997) *Living the global city globalization as local process*. London: Routledge.

Easton, K.L., McComish, J.F., and Greeberg, R. (2000) Avoid common pitfalls in qualitative data collection and trascription.10, pp. 703-708.

Eberhard, J. (2003) How the Brain Experiences Architecture. *The AIA Journal of Architecture*, .

Ebrahim, M. (2007) *The educational system in the Arab region; the current reality and expected future*. Cairo: Book World.

Edmund, H. (1931; 2012), *Husserl Ideas*, Routledge, UK.

Eder, R.; Arnberger, A. (2012), *The Influence of Place Attachment and*

Experience Use History on Perceived Depreciative Visitor Behavior and Crowding in an Urban National Park, *Environmental Management*, V. 50 (4), pp. 566-580.

Eid, Y. (2001) University and interaction with global phenomena, analytical and critical study 9(24).

Eleanor, T. (1958) *My Arabian days and Nights*, A medical Missionary in old Kuwait . M.D Calverley.

Elliott, G., Fourali, C. and Issler, S., (2010) *Education and Social Change: Connecting Local and Global Perspective*, GIPG, London.

El-Shibiny, M. (2005), *The Threat of Globalization to Arab Islamic Culture*, USA.

El-Wakil, A. (1992), *Identity, Tradition and Architecture*, [Online] available in: <http://www.islamicparty.com/commonsense/8identity.htm>

Ennaji, M. (2005), *Multilingualism, Cultural Identity, and Education in Morocco*, Springer Science, USA.

Erikson, E.H. (1970). Reflections on the dissent of contemporary youth., *International Journal of Psychoanalysis*, 51, 11-22.

Ervin, J. and Smith, Z. (2008) *Globalization: a reference handbook*. ABC-CLIO. Inc.

Faegre, T. (1979) *Tents architecture of the Nomads*. London: J. Murray.

Fathy, H. (1972) *The Arab house in the urban setting - past, present and future*. Harlow: Longman.

Fayad, R. (2007) The role of architectural education in enhancing regional identity, place perception and its role in generating architecture. In: Maki, H. and Al-Ayobi, H. (eds) *Architectural Education in Arab world between theoretical studies and scientific project*. Lebanon: Lebanon Publication.

Feeney, J. (1974) The Magic of The Mashrabiya. *Saudi Aramco World*, 25(4) [Online].

Fofack, H. (2010), *How globalisation reshaped the world & Africa's place in it*, IC Publications, Inc. pp. 42-44.

Fox, K. (2011) The smell report: An overview of facts and findings. [Online]. Available from: <http://www.sirc.org/publik/smell.pdf>;

Frampton, K. (2002) Corporeal Experience in the Architecture of Tadao Ando. In: Rykwert, J., Dodds, G., and Tavernor, R. (eds) *Body and building essays on the changing relation of body and architecture*. Cambridge, Mass: Mit, pp. 427.

- Frampton, K. (2002) Steven Holl projects and architecture. Milan: Electa.
- Frampton, K. (1983) Towards a Critical Regionalism: six Points for an Architecture of Resistance, in Hal Foster, ed., *The Anti-Aesthetic, Essays on Postmodern Culture* (Port Townsend, WA: Bay Press, 1983), p.28.
- Frank, G., Ander (1998) *Reorient: Global Economy in the Asian Age*. London: The Regents of the University of California.
- Gall, M., Gall, J., and Borg, W. (2007) *An introduction to educational research*. USA: Pearson Education.
- Garaudy, R. (1977) *Le Dialogue des Civilizations*. Paris: Denoel.
- Garaudy, R. (2002) *How to make the Future*. Cairo: Dar Al-Shoroq.
- Garza, X. (14, Jan. 2010), *HouseRules: Global House of Hair Follows its Own Rules*. McClatchy, Tribune Business News [Washington].
- Gay, L. and Airasian, P. (2000) *Educational Research: competencies for analysis and application*. USA: N.J Merrill.
- Glatthorn, A. and Joyner, R. (2013) *Writing the winning thesis or dissertation a step-by-step guide*. 2nd edition. Thousand Oaks, Calif: Corwin.
- Godwin, S. (2006), *Globalisation, Education and Emiratization: A Study of United Arab Emirates*, EJISDC, Vol. 27, (1), pp. 1-14.
- Graham-Rowe, D. (2010), *Putting the touch back into touch-screens*. New Scientist, 206(2757), pp. 18-19.
- Green, T. (1997), *Folklore: an encyclopedia of beliefs, customs, tales, music and art*, ABC-CLIO, pp.800.
- Guerin, D. and Thompson, J., (2004) *Interior Design Education in the 21st Century: An Educational Transformation*, *Journal of Interior Design*, V. 30, Issue 1, p.1-12.
- Hadjiyanni, T. (July 2008) *Beyond concepts, a studio pedagogy for preparing tomorrow's designers*2(2), pp. 41-56.
- Hale, J. (2006) *Architecture and the Body: Materiality, Movement and Meaning*.50 (4), pp. 23-27.
- Hale, J. (1994) *The old way of seeing*. Boston: Houghton Mifflin.
- Hall, E.T. (1969; 1966) *The hidden dimension*. New York: Anchor Books.
- Hall, S. (2003) *Representation cultural representations and signifying practices*. London: Sage in association with The Open University.
- Hammond, M. and Keat, R. (1991) *understanding phenomenology*. Oxford

Basil Backwell, 22(3), pp. 55-65.

Hamza, N. (2002) Tents of the Arabian Desert, [on line] available from: http://www.arab.net/saudi/sa_tents.htm on date of 6th March 2006.

Haslam, Alexander S. (2001), *Psychology in Organizations - The Social Identity Approach*, Sage Publications Ltd, London.

Hawkins, H. (2013), *Geography and art. An expanding field: Site, the body and practice*, *Progress in Human Geography* Vol. 37 (1), pp. 52-71.

Heidegger, M. (1997) Poetically man dwells. In: Leach, N. (ed.) *Rethinking architecture a reader in cultural theory*. Routledge, pp. 109-119.

Heidegger, M. and Krell, D.F. (1993) *Basic writings from Being and time (1927) to The task of thinking (1964)*. Rev an expa. edition. London: Routledge.

Heidegger, M. and Hofstadter, A. (1975) *Poetry, language, thought*. New York: Harper and Row.

Hobhouse, P. (2008) *Water and Gardens in Islamic Desert Culture* [Online] *SGI Quarterly*. Available from: <http://www.sgiquarterly.org/feature2008Jly-9.html>;

Holl, S., Pallasmaa, J., and Perez-Gomez, A. (2006) *Question of Perception: Phenomenology of Architecture*. Nobuyuki Yoshida.

Holl, S. (1998) *Intertwining*. Princeton Architectural Press.

Holl, S. (2000) *Parallax*. New York: Princeton Architectural Press.

Holl, S. (2003) *Edge of the City*. Mexico: Arquitectors.

Hollis, E. (2008), *Thinking inside the box a reader in interior design for the 21st century*. London: Middlesex University Press.

Hornby, A.S. and Crowther., J. (2005) *Oxford advanced learner's dictionary of current English*. 7th edition. Oxford: Oxford University Press.

Howes, D. (2003) *Sensual Relations*. USA: University of Michigan.

Howitt, D. (2010) *Qualitative Methods in Psychology*. UK: Education Limited.

Hunter-Tilney, Ludovic

Hunter-Tilney, L. (2006), *A Brief History of Globalization: Financial Times, London [SURVEYS EDITION]*, London, [Online], Last updated: 12/06/2010: <http://search.proquest.com.proxy.library.lincoln.ac.uk/docview/249573782?accountid=16461>

Hunke, S. (1993) *Allah's sun over the Occident; the influence of Arab*

civilization on Europe. 8th edition. Lebanon: New Horizons Center.

Hycner, R.H. (ed.) (1999) Some guidelines for the phenomenological analysis of interview data. London Sage.

Imam, I. (2013), The Study of Arabic Language in the Nigerian Armed Forces: Prospects and Problems, International Journal of Business and Social Science V. 4 (6).

Jamal, M. (2004) The Old Souk of Kuwait. Kuwait: Center for research and studies on Kuwait.

Jenkins, R. (2008) Social identity. London: Routledge.

Jeremy, M. (2003) Great Bamboo wall 7(5), pp. 100-104.

Jiji, P. (2007), High-profile Japanese Architect Kurokawa Dies at 73, Jiji Press English News Service [Tokyo].

Jodah, N. (2000) With Globalization... but! (7762), Gulf Newspaper.

Joel, C. (2004) The olfactory experience: constants and cultural variables. 49(9), pp. 11-17.

John, C., (1991), Designing Designing, London: Architecture, Design and Technology Press.

Keesing, R.M. (1981) Cultural anthropology a contemporary perspective. 2nd edition. New York London: Holt, Rinehart and Winston.

Kensit, D.A. (2000) Rogerian theory: A critique of the effectiveness of pure client-centered therapy. 13 (4), pp. 342-345.

Kellner, D. (2005), Globalization, Terrorism and Democracy : 9/11 and its Aftermath, in : Confronting Globalization : Humanity, Justice and the Renewal of Politics. Basingstoke [etc.]: Palgrave Macmillan. pp. 172–188.

Khan, H. (1987) Architectural Education: Learning from Developing Countries 40 (2), pp. 293.

Khattab, O. (2001) Globalization versus localization: Contemporary architecture and the Arab city. CTBUH Review, 1(3), pp. 56-68.

Khattab, O. (2004) Vernacular Housing Re-construction as an Education Tool. In: 9th World conference on continuing engineering education, Tokyo.

Kilmer, R. and Kilmer, W.O. (2013) Designing interiors. Fort Worth: Harcourt Brace Jovanovich College Publishers.

Kipnis, J. (1998) A conversation with Steven Holl. El Croquis, V. 93, pp. 36-47.

King Faisal University KFU (2012), Saudi Arabia, Damam, [Online] from: <http://www.kfu.edu.sa/en/about/Pages/DevelopmentProcess.aspx>

Knippenberg, v.e.a., Organizational Identification after a merger: A social identity perspective. *British Journal of Social Psychology*, 2002. 41: p. 233-252.

Kreidieh, M. (2008), Intellectual Personality and heritage between cultural identity and universe one. In: Kreidieh, M. (ed.) *Rebel ideas in thought, culture and politics*. 1st edition. Cairo: Shams.

Kroeker, R. and Virajita, S. (2007) Material Culture and design Education. In: Salama Ashraf, W.N. (ed.) *Design Studio Pedagogy: Horizon for the future*. UK: The Urban International Press, pp. 255.

Brobeck, K. (2008), Classroom Culture Clash, Vanderbilt University's Peabody College, [Online] from:

http://www.education.com/reference/article/Ref_Classroom_Culture/?page=2

Kurokawa, K. (1992) *Intercultural architecture the philosophy of symbiosis*. London: Academy Editions.

KU, Kingdome University (2012), Kingdome University in Bahrain, Website: www.ku.edn.bh, Online, last access on 2013.

Kurokawa, K. (1993) *New wave Japanese architecture*. Academy Editions.

Kurtich, J. and Eakin, G., (1993), *Interior Architecture*, New York.

Lafi, A. (2009) *The Mosque of Wonders, Secrets and Wonders Qatar*: Youtupe, Sep 6 2009.

Landry, M. (Fall 2009) *Frames of mind* [Online]. USA: IIDA. Available from: <http://www.IIDA.org>;

Langer, M. (1989) *Merleau-Ponty's Phenomenology of perception, A Guide and Commentary*. London: Macmillan Press.

Latham K. (2009), *Numinous Experiences with Museum Objects*, Published PhD Thesis, Emboria State University, The School of Library and Information Management, USA.

S. Langlois, *Traditions: Social*, In: Neil J. Smelser and Paul B. Baltes, Editor(s)-in-Chief, *International Encyclopedia of the Social & Behavioral Sciences*, Pergamon, Oxford, 2001, Pages 15829-15833,

Lauer, Q. (1958) *Phenomenology: Its Genesis and Prospects*, New York: Harper and Row Publishers.

Lawson, B. (Fourth Edition, 2005), *How Designers Think, The Design Process*

Demystified, Bryan Lawson, UK.

Leaman, Oliver (2007), The Qur'an, UK, Dawson Book.

Lee, R.M. (1993) Doing research on sensitive topics. London: Sage.

Lehman, M. (2011) Using Sound to Influence Architectural Experience [Online]. USA: Maria Lorena Lehman.

Leone, C. (2013) Come to your senses [Online]. USA: IIDA. Available from: www.IIDA.org;

Liboon, L. (28 Jan 2012), A guide to old Emirati life, McClatchy - Tribune Business News [Washington].

Lindlof, T.R. and Taylor, B.C. (2002) Qualitative communication research methods. 2nd edition. Thousand Oaks, Calif: Sage Publications.

Mahgop, Y. (1999) Architecture in the United Arab Emirates. <http://victorian.Fortunecity.com/dali/428/uae/arch/uae/arch8.Htm>;; [Online].

Mahgop, Y. (2007) Architecture and the expression of cultural identity in Kuwait 12(2), pp. 165-182.

Mahgop, Y. (2007) Design studio pedagogy: From Core to Capstone. In: Salama, A. and Wilkinson, N. (eds) Design studio Pedagogy: Horizons for the future. UK: London.

Mahgop, Y. (2008) The impact of War on the meaning of Architecture in Kuwait. Archnet IJAR, 2(1), pp. 232-246.

Mahgop, Y. (2008), Architectural Design: Practice vs. Education, [Online], from: <http://ymahgou.fortunecity.com/>

Malnar, J. and Vodvarka, F. (2004) Sensory Design. University of Minnesota Press.

Manen, M. (1990) Researching Lived Experience: Human Science for an Action Sensitive Pedagogy.

Marks, L. (2008) Thinking Multisensory Culture 31(2), pp. 123-137.

McNeill, P. and Chapman, S. (2005) Research methods. 3rd edition. London: Routledge.

Meerhaeghe, M. (2012), Globalisation: concept, outcome, future a continental view, European Journal of Law and Economics V. 33 (2), pp. 239-306.

Merleau-Ponty, M. (1990; 1962) Phenomenology of perception. London: Routledge.

Miller, W.L. and Crabtree, B.F. (eds) (1999) Primary care research: a multimethod typology and qualitative road map. 2nd edition. Newbury Park, CA: Sage.

Millet, M. (1996) Light revealing architecture. New York: Van Nostrand.

Ministry of Education, K. (2012) Five year plan for the development of education. Kuwait: Ministry of education. [Online] from: <http://www.moe.edu.kw/SitePages/HOME.aspx>

Ministry of Information, Kuwait Government Online (2013) Kuwait: facts and figures, 2013, [Online] from: <http://www.e.gov.kw/sites/kgenglish/portal/pages/kgd.aspx>

Moeheith, P. (1993) Johani Pallasmaa, Towards an Ecological Functionalism(25), pp. 36-59.

Moore, C. and Lidz, J. (1994) Water and architecture. London: Thames and Hudson.

Moustakas, C. (1994) Phenomenological research methods. Thousand Oaks, CA: Sage.

Moten, A. (2011), Modernity, tradition and modernity in tradition in Muslim societies. Intellectual Discourse, Vol. 19, p.1-13.

Nasr, S. (ed.) (1997) Islamic Spirituality, Foundations. The Crossroad Publishing, New York.

Neutra, R. (1949) The Sound and Smell of Architecture30, pp. 65-66.

Norberg-Schulz, C. (1984) Genius loci towards a phenomenology of architecture. New York: Rizzoli.

Noble, G. (2007), Traditional Building: a global survey of structural forms and cultural functions. I. B. Tauris, London.

Oliver, P. (2003) The student's guide to research ethics. Maidenhead: Open University Press.

O'Neill, M. (2001) Corporeal Experience: A Haptic Way of Knowing, Journal of Architectural Education, Vol. Sept. pp.3-12.

Pallasmaa, J. (1988) Tradition & Modernity: The feasibility of regional architecture in Post-Modern society183(1095), pp. 27-34.

Pallasmaa, J. (1998) The Geometry of Feeling, A look at the Phenomenology of Architecture, pp. 4-9.

Pallasmaa, J. (2008) Hapticity and Time. [Online], Available from: http://findarticles.com/p/articles/mi_m3575/is_1239_207/ai_64720968/?tag=c

ontent;col1

Pallasmaa, J. (1994) Identity, Intimacy & Domicile: Notes on the Phenomenology of Home. *Finnish Architectural Review*, (1).

Pallasmaa, J. (2001) Our image culture and its misguided ideas about freedom189(1), pp. 51-52.

Pallasmaa, J. (2009) Space, Place, Memory, and Imagination: The Temporal Dimension of Existential Space. In: Treib, M. (ed.) *Spatial Recall*. UK: Routledge, pp. 17-39.

Pallasmaa, J. (1993) From metaphorical to ecological Functionalism192 (1156), pp. 74-79.

Pallasmaa, J. (2005; 1996) *The eyes of the skin architecture and the senses*. Chichester: Wiley-Academy.

Pallasmaa, J. (2009) *The thinking hand existential and embodied wisdom in architecture*. Hoboken, N.J. Chichester: John Wiley.

Parkhurst, T. (2011) What is storytelling? [Online]. Available from: <http://www.storynet.org/>.

Patton, M.Q. and Patton, M.Q. (1990) *Qualitative evaluation and research methods*. 2nd edition. Newbury Park, Calif. London: Sage.

Piantanida, M. and Garman, N.B. (2009) *The qualitative dissertation a guide for students and faculty*. Thousand Oaks, Calif; London: Corwin Press; Sage.

Pile, J. (2005) *A History of Interior Design*. 2nd edition. London, Laurence King.

Poldma, T. (2003), *An Interpretive and Contextual Approach to Interior Design Education: A Study about Integrating Theory and Practice*. Journal of IDEA, USA.

Porphyrios, D. (1982) *Sources of modern eclecticism studies on Alvar Aalto*. London: Academy Editions.

Ragette, F. (2003) *Traditional Domestic Architecture of the Arab Region*. American University of Sharjah.

Rahman, M. and Khanam, R. (2012), Child Labour: The Effects of Globalisation, *The Journal of Applied Business and Economics*, V. 13 (4), pp. 59-71.

Rasmussen, S.E. (1978; 1962) *Experiencing architecture*. 2nd edition. Cambridge Mass.: M.I.T. Press.

Raunkier, B. (1969) *Through Wahhabiland on Camelback*. NY: Frederick A

Prager.

Robinson, L.B. and Parman, A.T. (2010) *Research-inspired design a step-by-step guide for interior designers*. New York: Fairchild Books.

Rodaway, P. (1994) *Sensuous geographies body, sense, and place*. London New York: Routledge.

Rubin, A. and Babbie, E. (2011) *Research methods for social work*. 7th edition. Belmont, CA: Brooks/Cole Cengage Learning.

Sadala, M.L. and Adorno, R. (2001) Phenomenology as a method to investigate the experience lived: A perspective from Husserl and Merleau-Ponty's thought.37 (3), pp. 282-293.

Said, M. (2002) *This is Globalization in social politic: Bases, Data, and Prospects*. 1st edition. Kuwait: Al-Falah Library.

Saieh, N. (2010) *Multiplicity and Memory: Talking About Architecture with Peter Zumthor* [Online].

Salama, A. (2008) An exploratory Investigation into the impact of international paradigmatic trends on Arab architectural education6(1), pp. 31-43.

Salama, A. and Crosbie, M. (2010) Delivering theory courses in architecture: Inquiry-Based, Active, and experiential learning integrated. Archnet, IJAR, 4(2-3) [Online], pp. 278-295.

Salingaros, N. and Masden, K. (2007) *Restructuring 21st-Century Architecture Through Human Intelligence*. Archnet IJAR, 1(1), pp. 36-52.

Schatzman, L. and Strauss, A.L. (1973) *Field research strategies for a natural sociology*. Englewood Cliffs Hemel Hempstead: Prentice-Hall.

Scholte, J.A. (2000) *Globalization: a critical introduction*. Basingstoke: Palgrave.

Scholte, J.A. (2005), *The Sources of Neoliberal Globalization*, United Nations Research Institute for Social Development.

Secretariat General of GCC (ed.) (2010) *Ordinances of the Higher Council for the Arab States of the Gulf*. 5th edition. Secretariat General of GCC.

Shryock, A. (2004), *The new Jordanian hospitality: House, host, and guest in the culture of public display*, *Comparative Studies in Society and History*, Vol. 46 (1), pp. 35-62.

Shils, E. (1981), *Tradition*. Chicago: The University of Chicago Press.

Shusterman, R. (1997). *Practicing Philosophy: Pragmatism and the Philosophical Life*. New York: Routledge.

- Sibley, M. and Fadli, F., (2008) The Surviving Historic Hammams of the Medina of Tripoli- Libya: Tangible and Intangible Dimensions, Archnet-IJAR, 4(3), November 2008 pp. 93-108.
- Sieber, J. and Stanley B. (1988) Ethical and professional dimensions of socially sensitive research 43(1), pp. 49-55.
- Silverman, D. (2006) Interpreting qualitative data methods for analyzing talk, text and interaction. 3rd edition. London: Sage.
- Singh, N. and Papa, R. (2010) The impacts of globalization in higher education. International Journal of Educational Leadership Preparation, 5(2).
- Snodgrass, A. and Coyne, R. (2005) Interpretation in architecture design as way of thinking. New York London: Routledge.
- Sobh, R.; Belk, R. (2011), Domains of privacy and hospitality in Arab Gulf homes, Journal of Islamic Marketing Vol. 2 (2), pp. 125-137.
- Solovyova, I. (2008) Intuition in Interior Design. Archnet-IJAR, 2(3), pp. 181-188.
- Spurrier, J.D. (2003) On the null distribution of the Kruskal-Wallis statistic. Journal of Nonparametric Statistics, 15(6), pp. 685-691.
- Sreberny, A. (2006), The Global and the Local in International Communications pp. 604-625, In: Media and Cultural Studies Key Works, Edit by: Gigi M. and Kellner, D. Blackwell Publishing Ltd, UK.
- Steele, J. and Aga Khan Award for Architecture (1994) Architecture for Islamic societies today. London: Academy Editions.
- Stojanov, D. (2012), Dialectic of Globalization and Economic Science, International Journal of Innovations in Business, ISSN (Online): 2050-6228, ISSN, pp. 293-315.
- Striner, H. and Hass, K. (1995) Cross-Cultural Design: Communicating in the Global Marketplace. New York.
- Synnott, A. (1993) The body social symbolism, self and society. London New York: Routledge.
- Talib, K. (1984) Shelter in Saudi Arabia. London: Academy Editions.
- Tajfel, H. and Turner, J. C. (1986). The social identity theory of inter-group behavior. In S. Worchel and L. W. Austin (eds.), Psychology of Intergroup Relations. Chigago: Nelson-Hall.
- The Kingdom University of Bahrain (2012) The Kingdom University of Bahrain [Online]. Bahrain: The Kingdom University of Bahrain.

The Financial Express (04 Dec. 2009), [Dhaka], Azan in language that people can understand.

Tilley, C.Y. (1994) A phenomenology of landscape places, paths and monuments. Oxford: Berg.

Tzonis, A., Stagno, B., and Lefaivre, L. (2001) Tropical architecture critical regionalism in the age of globalization. Chichester New York; The Netherlands: Wiley-Academic; C. Fonds.

Vine, P. and Casey, P. (1992) Kuwait, A Nation's Story. IMMEL.

Welman, J.C. and Kruger, S.J. (2002) Research methodology for the business and administrative sciences. 2nd edition. Oxford University Press Southern Africa.

Weinstein, N. (2010), Japanese architect Kengo Kuma, finalist for Portland Japanese Garden's expansion project, Daily Journal of Commerce, Q&A.

Weinreich, P. (1986). The operationalisation of identity theory in racial and ethnic relations, in J.Rex and D.Mason (eds). "Theories of Race and Ethnic Relations". Cambridge: Cambridge University Press.

Weinreich, P and Saunderson, W. (Eds) (2003). "Analysing Identity: Cross-Cultural, Societal and Clinical Contexts." London: Routledge.

Woodward, K. (1997) Identity and difference. London: SAGE in association with the Open University.

Zarzar, M. (2004) Design Precedents and Identity. In:, 2004.

Zumthor, P. (2006) Atmospheres. 5th edition. Berlin: Birkhauser Verlag.

Zumthor, P. (2010) Thinking Architecture. Switzerland.

Zumtobel (2010) A monolith of light and shadow [Online] Zumtobel Products. Available from: <http://www.stylepark.com/en/architecture/a-monolith-of-light-and-shadow/306084;>.

9 Appendix

11. Appendix (A)

EA2

**Ethical Approval Form:
Human Research Projects**

**Please word-process this form,
handwritten applications will not be
accepted**



This form must be completed for each piece of research activity whether conducted by academic staff, research staff, graduate students or undergraduates. The completed form must be approved by the designated authority within the Faculty. <mailto:jgreen@lincoln.ac.uk>

Please complete all sections. If a section is not applicable, write N/A.

1 Name of Applicant	<p>Mohammad A E H Al-Salem</p> <hr/> <p>Department: Faculty:</p> <p>Architecture Art, Design & Architecture</p>
2 Position in the University	<p>PhD</p>
3 Role in relation to this research	<p>The Main Researcher</p>
4 Brief statement of main Research Question	<p>An approach to contextualising globalisation in Kuwait's built environment through emphasising the human dimension in interior architectural education</p> <p>The research hypotheses is as follows:</p> <ol style="list-style-type: none"> 1. Arab architecture and design identity is dynamic. 2. Interior design staff and students in Kuwait are presently conscious of Arab identity only as physical form rather than a more holistic notion of life and culture. 3. The design education system in Kuwait must enhance and encourage developing and renewing local identity. 4. Interior design students in Kuwait should be able to link between design principles and elements and identity determinants.

5 Brief Description of Project	<p>Research will examine Arab architectural and design identity in the global era, emphasising on interior design education in Kuwait. Through examining the ways local identity is taught and after discussing various approaches that are concerned with the issue of design and architectural identity in modern life, phenomenology will be proposed as an approach that could help to raise and renew cultural awareness in new design education in Kuwait.</p>
	<p>Approximate Start Date: Approximate End Date:</p> <p>(Final stage of the research) August 2010 August 2011</p>
6 Name of Principal Investigator or Supervisor	<p>Dr. Kathleen Watt, Supervisor.</p> <p>Email address: Telephone:</p> <p>kwatt@lincoln.ac.uk 01522 837138</p>
7 Names of other researchers or student investigators involved	N/A
8 Location(s) at which project is to be carried out	UK (University of Lincoln), Kuwait (PAAET), Bahrain (The Kingdom University) & Saudi Arabia (King Saud University).
9 Statement of the ethical issues involved and how they are to be addressed –including a risk assessment of the project based on the vulnerability of participants, the extent to which it is likely to be harmful and whether there will be	<p>Conducting interviews with 10 interior design educational staff and a questionnaire for students of years 3 and 4 in two design institutions in Kuwait (PAAET and Kuwait University).</p> <p>The ethical issues that arise are consent to research and confidentiality.</p> <ul style="list-style-type: none"> Prior to research I will obtain the agreement of the participants and inform them of the nature of the research.

<p>significant discomfort.</p> <p>(This will normally cover such issues as whether the risks/adverse effects associated with the project have been dealt with and whether the benefits of research outweigh the risks)</p>	<ul style="list-style-type: none"> • I will obtain permission to record the interview and assure them of confidentiality. • I will explain the use of the information obtained before each interview and at the beginning of the questionnaire form.
--	--

Ethical Approval From Other Bodies

<p>10 Does this research require the approval of an external body?</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p> <hr/> <p>If “Yes”, please state which body:-</p> <ul style="list-style-type: none"> • From the interior design department of each institution (PAAET in Kuwait, The Kingdom University in Bahrain & King Saud University in Saudi Arabia).
<p>11 Has ethical approval already been obtained from that body?</p>	<p>Yes <input type="checkbox"/> -Please append documentary evidence to this form.</p> <p>No <input checked="" type="checkbox"/></p> <p>If “No”, please state why not:-</p> <ul style="list-style-type: none"> • Letters have been sent - awaiting reply. <p>Please note that any such approvals must be obtained and documented before the project begins.</p>

APPLICANT SIGNATURE

I hereby request ethical approval for the research as described above.
I certify that I have read the University’s ETHICAL PRINCIPLES FOR CONDUCTING RESEARCH WITH HUMANS AND OTHER ANIMALS.

Mohammad
Applicant Signature

08/10/2010
Date

Mohammad A E H Al-Salem
PRINT NAME

FOR COMPLETION BY THE CHAIR OF THE FACULTY RESEARCH COMMITTEE

Please select ONE of A, B, C or D below:

☐ A. The Faculty Research Committee gives ethical approval to this research.

☐ B. The Faculty Research Committee gives conditional ethical approval to this research.

12 Please state the condition
(inc.
date by which condition
must be
satisfied if applicable)

☐ C. The Faculty Research Committee can not give ethical approval to this research but refers the application
to the University Research Ethics Committee for higher level consideration.

13 Please state the reason

☐ D. The Faculty Research Committee can not give ethical approval to this research and recommends
that the research should not proceed.

14 Please state the reason

Signature of Chair of Faculty Research Committee

Chair of Faculty Research Committee

Date

Institute: Wael Al-Masri Office, Amman, Jordan.

Architect: Wael Al-Masri, A principal architect and owner of the Al-Masri office.

Interview's location: Wael Al-Masri Office, Amman, Jordan.

Date of Interview: 10/08/2010.

Q1: How would you describe current Kuwaiti architecture?

- Kuwaiti architecture has passed through three different stages: firstly, the pre-oil stage, where simplicity was the common character of the city. Secondly, after the oil era Kuwait gradually started to become isolated from its authentic identity until it was occupied by Iraq in 1990. Finally, from 1991 to 2000, a feeling of repentance was the prevailing sense before the government moved toward enacting and activating laws to safeguard and return this lost identity.
- As with other countries in the Gulf region, Kuwait is characterized by its own architectural identity. And what distinguishes Kuwait from the surrounding countries is its geographical and political role as an ancient major trade centre, particularly during and after World War II, when its identity developed into a combination of cultures. The most striking evidence of this could be seen in the historic wall, which surrounded the City of Kuwait for many years; one of its existing gates is called 'Al-Shamiah', and its meaning is associated with the direction of 'Al-Sham' which is now Syria and its surroundings.
- The verity of Kuwaiti architectural culture, which has a characteristic richness, could be felt from one place to another in one united context.

Q2: Are there other ways for heritage to be expressed in Arab architecture, rather than just applying it aesthetically in a contemporary context?

- We firstly have to realize that not everything in our heritage is applicable to our modern life. One needs to identify the advantages and disadvantages of traditions, to avoid applying unnecessary aspects, and then one has to concentrate in-depth on the essences of those selected aspects, trying to experiment and test them in different contexts, thereby allowing one to make a strong, confident decision.
- Unlike contemporary public spaces, historic public spaces were naturally constructed in such a way that a visitor could not get a total experience from a single visit; rather she/he needs to revisit the place several times to have an entire feeling of that space. The secret behind this is the kinetic character that forms most historic public spaces.
- From analysing this kinaesthetic aspect I have found no regular scales or single orientation characterising traditional spaces in covered souks or alleys in Arab old cities, but a variety of volumes, orientations and scales that essentially emerged from cultural and environmental requirements.

Q3: To what extent do you think new technology has supported cultural meanings in terms of evoking places' essences?

- New technology has contributed in developing heritage vocabularies. Using technology in architecture is not a difficult issue, especially at this time when technology has been able to provide unlimited possibilities. Nevertheless,, the most important issue here which needs to be investigated is; how is one able to return the sense of place? What makes us feel that some spaces are unique and comfortable, whilst simultaneously one can feel sick in others?

Institute: University of Lincoln.

Lecturer & Designer: Chris Hay.

Interview location: The University of Lincoln, Department of Interior Design.

Date of Interview: 10/08/2011.

Q1: Are you concerned about phenomenology in teaching design? Why do you think it is important?

- There is an obvious validity to phenomenological philosophy in the Department of Interior Design at the University due to the closeness of interiority and the direct relation between man and space.
- The idea of interiority is so related to us, where we are in contact directly with material and the surrounding physical world. Like the clothes we wear, we relate to them in a very direct way.
- Undoubtedly, every space has its unique senses of smell, touch, sound etc. that characterize and distinguish its quality, which we encourage our students to be aware of.
- We believe in the importance of the visible quality of space; we also try to emphasise the invisible aspects, which in some cases might be more important when dealing with design.
- Thus, in this particular Interior Design Department, we consider phenomenology to be a set of ideas that students can become familiar with through their design processes.
- I actually suggest that, particularly at the undergraduate level, there should be a kind of implicit use of phenomenological ideas rather than explicit.

Q2: Do you recommend any phenomenology in design texts for design students?

- We recommend a book called “The Eyes of the Skin” by Juhani Pallasmaa. I consider this source to be a very accessible text for students to understand and to think in a phenomenological way.

- This text is given to students during the second year in a module called “History and Theory”, which deals with the phenomenological approach.
- After studying this particular book, the notions are consequently brought into the studio. In the design studio the phenomenological applications depend on the awareness of individual tutors and the interests of the students themselves.
- Although it is optional within the theory, and optional in the studio, there were a number of students who interestingly chose it as a core theme of their design projects.

Q3: Do you think English identity could be enhanced in design through applying phenomenological ways of thinking? How?

- Under the great challenge of contemporary globalisation, which has been described as a tendency to generalize and to treat a building as a functional product without any particular concern about its identity, this provides a great opportunity for designers to think about phenomenology in a more practical way.
- Since interior designers usually work in the context of an existing building, which consists of given facts, he/she is responsible for how to integrate these facts into the design process in order to produce space identity.
- Existing factors such as the history and memory of place, the quality of existing materials, the climate and natural light are full of potential for interior design students to produce a sense of identity. Thus, the phenomenological grasp of that could be extremely helpful.

Q4: What do factors such as smell, sound, texture, movement, light/shadow, mean for you in teaching interior design?

- Although these senses are very important in the interior design field, at this school they find it difficult to get students to value them, because of the way the projects are usually carried out.

- In the design studio we mainly concentrate on the conventions of plan, sections and 3D computer modules, which remove the project from those vital essences.
- Of course the physical module, somehow, could help in feeling the scale and volume of a project, but it could not replace the actual experience.
- The problem the students have is that real experiences are removed from the design process because of the nature of the educational program.
- The issue of sensory experiences raised the significance role of a materials library in enhancing students' experiential awareness. But, this kind of facility is not available in most universities.
- We struggle with that. Although one can argue that it is difficult to provide all kinds of materials, a number of main materials, at least, could be provided in design schools, where students could really feel and experience them. Then they would be able to apply this knowledge sensitively in a different context.
- This reveals that the problem with most of the discipline of Design today is based on the concern for making representations, rather than making things.
- From the above discussion regarding Chris Hay's point of view, as an interior design tutor at the University of Lincoln, it became obvious that there was an awareness of using phenomenology in a theoretical and practical way.
- There were some challenges in applying this consideration in the design studio due to its systematic nature, which is mainly based on presenting works, rather than experiencing them.

Appendix (B)

Themes	Theme 1	Theme 2	Theme 3	Theme 4	Theme 5	Theme 6	Theme 7
	Evaluating traditional identity awareness in the new generation's thinking.	Factors that influence local design identity thought in new design generations	Experiential identity and teaching design; theory and practice.	Interior design, Art or science.	Students' interests in integrating traditional identity in their design works.	Recommended readings for students in human experience in design.	Field visit activities
Participants							
Kuwait (PAAET): 1 26/10/2010 (KAN) BA Kuwait MA USA PhD USA	<p>Identity awareness in today's design generation is very weak.</p> <p>Students become much more aware of appearance than the meanings of design.</p> <p>Historical & cultural things for the new generation become mere aesthetic things.</p> <p>New-tech has reduced students' sense of belonging.</p>	<p>Western thought is the most dominant factor that influences local identity issues.</p> <p>The Western world has influenced today's lifestyle including students' thinking.</p> <p>Western politics have dominated today planners' decisions and reflected also on people's lifestyle.</p> <p>People have been opened to the modern world through media, traveling and the internet. These factors have weakened the local traditional sense amongst design students.</p>	<p>There is a theoretical module where we introduce our students to traditional and historical issues.</p> <p>We teach them an overview of art and design history with emphasis on how the Arabs adapted their art and design to suit social and environmental requirements.</p>	<p>ID is the meaning of beauty, which is a combination of art and sciences.</p>	<p>Our students like to learn the history of art and design as it provides them with a sense of belonging.</p> <p>When they are asked to design traditional places they usually give their design a sense of tradition by imitating the past.</p> <p>Local custom and social life are very appreciated in students' daily life especially in social events (weddings, Eaid etc.). This means that although they are seduced by modern life, students still maintain a sense of belonging.</p>	<p>No, I do not. All we recommend is theoretical books discussing differences in styles across cultures, with emphasis on Islamic/Arabic ones.</p> <p>We face lack of Arabic resources in rethinking design identity.</p> <p>Arabic is the only authorised language in this school.</p>	<p>Yes I do. I take them to modern and historical places in Kuwait city.</p> <p>Non-curricular activities have a significant role in enhancing students' sense of local culture.</p> <p>Students understand sense of continuity between past and present.</p> <p>We face a problem of course density and time limitation.</p>

Kuwait (PAAET): 2 26/10/2010 (KOE) BA Egypt MA Egypt PhD Egypt	<p>It is very weak,</p> <p>From my teaching experience I've realized that students glorify what they see in the media, trying to adapt it into their lifestyles and design works.</p> <p>There is great interest in updating and following what is new in the market as regards new technology, but there is no clear awareness of how this technology influences design cultural identity.</p>	<p>Political aspects such as the Iraq invasion in 1990.</p> <p>People, the new generation in particular, are not aware of local traditional identity thanks to attractive media.</p> <p>The world has become a small village in which homogenizes everything across the world.</p>	<p>We introduce traditional aspects to our students through theoretical courses. We try to help them distinguish visually between different styles across civilizations.</p> <p>Practically, we do not have a specific way of introducing students to traditional aspects, but to some extent our educational trips help them to experience what they go for.</p>	<p>It is a combination of engineering and art. ID is art of the human life where design students must understand buildings' emotional and functional needs.</p>	<p>We do not see much concern about traditional identity in students' works; instead they like to incorporate attractive colours and strange forms into their works.</p> <p>Although students are fascinated by modern western styles, they do not abandon their cultural appreciation.</p> <p>Local customs and social life are much-appreciated issues for design students in their lives.</p>	<p>We do not have a specific recommended reading for students.</p> <p>I am mainly concerned about local issues without considering human experiential aspects.</p> <p>The most important point for me is to produce students who meet the standard requirements to be interior design teachers.</p>	<p>Yes, I do. We mostly take them to historical places. We teach students how to observe traditional environments by taking them to see historic buildings.</p> <p>There is a lack of communication between the school and local organisations where most places are not prepared to receive students.</p>
Kuwait: (PAAET):3 27/10/2010 (KTZ) BA Kuwait	<p>It is weak</p> <p>New-tech has reduced students' sense of belonging, where they belong</p> <p>Ungoverned liberty in teaching design has detached students from the sense of identity.</p>	<p>The way of thinking of most of today's students. Most of them look at design as a practical process of making attractive decoration.</p> <p>Also, there is a misunderstanding of how to look at design traditional</p>	<p>The traditional issues are delivered theoretically in only one module in the educational program. It introduces students to global traditional styles in historical design and architecture.</p> <p>There is a miscommunication</p>	<p>It is the art of life; between art and engineering.</p> <p>It is a mix of the two.</p>	<p>Students become much more aware of appearance rather than quality of design. So, they appreciate what they see in the media without being concerned if it fits or does not fit with their culture.</p> <p>They like to learn the history of art and</p>	<p>No we do not have any book dealing with this. We mainly focus on functional aspects of design.</p> <p>It is important for me to introduce students to the</p>	<p>There is a limitation in teachers' interest regarding involving students in such activities.</p> <p>I do not take my students on field visit, as there is not enough time to do so.</p>

		identity from a modern way of thinking. Weakness in education where most people are aware about getting good jobs more than anything else.	between the theory and design modules in terms of delivering identity issues.		design as they feel it addresses their sense of loyalty.	main principles of design (Colour, balance, rhythm, etc.).	
Kuwait (PAAET): 4 26/10/2010 (KHA) PhD Egypt	Identity awareness is not very weak, as there is a sense of it among design students. But at the same time students glorify what they see in the media , trying to adapt it into their life. So, there is a sort of conflict between traditional and modern issues. CAD quick treatments and colourful design magazines have restricted students' creative talents.	The ungoverned open sky has contributed in weakening the sense of identity among design students. Economic aspects (oil discoveries) have encouraged the government to commission foreign architects and designers, which has impacted negatively on local identity.	Every teacher has his/her own way of delivering cultural identity aspects to their students. We do not have a specific way of teaching integrating cultural identity thought in our classrooms. We do not have such concerns specifically. But in general, in some practical modules we introduce students to new materials and their technical structure.	It is a combination of the two: Art and science.	Our students appreciate their culture, yet at the same time they are not very interested in designing traditional things, as they do not want to be restricted to old fashions. When they do they mainly use some well-known visual and aesthetic elements from the past. The reason behind this is the influx of foreign styles.	The most important aspect for me is to teach students design principles and how to employ them practically in their design projects. And this could be found in common interior design academic books.	I take students to furniture factories (IKEA) introducing them to new materials and design structures.
Kuwait (PAAET): 5 27/10/2010 (KFZ) MA USA PhD UK	Identity awareness is very weak. Most of our students cannot differentiate between local and global identity in design. It has negative effects on Kuwaiti design. This	The superficial contexts are the most influential factor in losing local identity awareness in today's educational context; local heritage is addressed theoretically in books without being	I think the best way to allow students to experience genuine cultural identity is through taking them to museums and to old traditional buildings. To some extent we are concerned about human experiences in	It is a mix of the two: Art and science.	Our students like to express their interests in modern trends. They like to use bright materials and colourful forms. At the same time they consider traditional identity as something restricted to the image and pictures of the	I usually make sure that students realize the role of basic design principles in producing successful interior design.	We take students to historical places for them to understand how and where their predecessors lived. Our students are taken on field visits to observe things by seeing and touching

	<p>is because clients become more fascinated by western styles and forms as a result of travelling and open sky.</p>	<p>connected to practical courses.</p> <p>Misunderstanding the genuine meanings of heritage and a lack of cultural awareness has affected the sense of belonging.</p> <p>Weakness in government legislation.</p>	<p>a course called "Material techniques". In this particular module students are taught practically how to fit interior finishes such as walls, floors ceiling materials, but we do not connect these technical courses to cultural aspects.</p>		<p>past.</p> <p>I think we need to rethink traditional identity issues in interior design education to increase students' awareness of them.</p>		<p>them.</p> <p>The main problem we face in such activities is the lack in pre-organization. No specific objectives are given to students before they go in such activities.</p>
<p>Kuwait: (PAAET): 6</p> <p>26/10/2010</p> <p>(KMS)</p> <p>PhD Egypt</p>	<p>It is very weak (A lot of historic buildings have been demolished)</p> <p>The sense of nostalgia is particularly experienced in students' design work.</p> <p>The new generation express a sense of belonging in social events (weddings, Eaid etc.).</p> <p>Local customs and social life are much-appreciated issues for design students.</p>	<p>Modernity has influenced today's Arabic thought, which has affected their traditional design identity.</p> <p>The media, internet and new technology have decreased students' appreciation of local heritage.</p>	<p>We teach our students theoretically how to distinguish between architectural styles across cultures, but we do not go into such depth with experiential aspects.</p> <p>We teach our students different design techniques and materials' properties for them to be able to choose the right material for the right space. And we do not connect these techniques to cultural identity.</p>	<p>ID student must know something about everything (science and art).</p> <p>An interior designer is like a maestro who has to know something about everything.</p>	<p>We face the clear influence of modernity upon our students' thinking. This factor has effectively detached them from their local context.</p> <p>Without requiring them to integrate cultural issues into their works, students are likely to go for modern styles.</p>	N/A	N/A

<p>Kuwait (PAAET): 7</p> <p>28/10/2010</p> <p>(KMR)</p> <p>PhD Egypt</p>	<p>Is getting warier than before.</p> <p>Most students consider designing interiors as a fashion acts, and not as an experiential quality.</p> <p>We do not see much concern about traditional identity in students' work.</p>	<p>Local design identity has been lost under the ungoverned flow of technology, which has resulted in reducing students' sense of belonging.</p> <p>Ungoverned liberty in teaching design has detached students from a sense of identity.</p>	<p>Global issues (history) are delivered in only one theoretical module introducing students to worldwide history. These issues are delivered to students separately without involving them in</p> <p>We teach them an overview of art and design history with emphasis on how Arabs adapted their built environment to suit their social life. However, we do not teach them how to experience design cultural identity.</p>	<p>It is a mix of the two, but more engineering because of the importance of functional aspects and design principles.</p>	<p>Traditional identity for them is merely the use of symbolic decorations.</p> <p>The reason behind this I think is the lack of contemporary references, which offer students a new way of looking at traditional issues.</p>	<p>N/A</p> <p>We mainly focus on books about design principles, as the course and curriculum limitations do not allow for additional issues.</p>	<p>It is an essential educational tool. I take them regularly to visit traditional places and local museums.</p> <p>There is no encouraging communication between the school and local places.</p>
<p>Kuwait: (PAAET): 8</p> <p>28/10/2010</p> <p>(KKH)</p> <p>PhD Egypt</p>	<p>Semi-strong identity.</p> <p>There is evidence of awareness.</p> <p>Local design identity has been lost under the ungoverned flow of technology.</p> <p>There is evidence of awareness among the new generation.</p>	<p>There is no clear interest from the state in preserving historic buildings as genuine spiritual references for the new generation (A lot of historic buildings have been demolished).</p> <p>The old education system, which is based on recitation, does not accommodate the rapid changes.</p> <p>Unstudied and blindly copying</p>	<p>Every teacher has his/her own way of delivering cultural identity aspects to their students. There is a miscommunication between theory and design modules in terms of delivering identity issues.</p> <p>Our educational context does not include things about human experience in design. But in general in some practical modules we introduce students to new</p>	<p>It is a mix of the two, but more engineering because of the importance of dimensions and scale (design principles)</p>	<p>To some extent our students like to employ traditional design in their design works.</p> <p>During my experience in teaching design I have found an optimistic demand to rethink traditional identity in design education.</p>	<p>N/A due to time limitations.</p>	<p>N/A</p>

		from others is one essential reason behind keeping students away from local considerations.	materials and their technical applications.				
Bahrain (KU): 1 02/11/2010 (BMF) PhD Egypt	<p>It is in the middle between weak and strong</p> <p>There are still a lot of excellent works in the country that express traditional vocabulary in new ways.</p> <p>There is a clear interest from the government in protecting local architectural cultural identity. This can be experienced in many different official levels in the country, one of which is the educational system.</p> <p>Global and local issues are delivered in a dialectical way along with the traditional in the school in order to promote students' sense of belonging.</p>	<p>Western world has influence on today's lifestyle including students' thought.</p> <p>Satellite Channels and the new media have an influential role over all aspects of our buildings.</p> <p>Staff members established number of publications in attempt to blend past and present.</p>	<p>Sometimes I introduce design students to local identity through involving them in experiential activities such as traditional art & craft works.</p> <p>I teach students the history of art and design through theoretical modules with emphasis on the local issues. On the other hand, we link cultural values into practical courses. This has enhanced cultural awareness in the new design generation.</p>	<p>It is a human discipline that consists of both artistic and engineering aspects.</p>	<p>In almost every subject I introduce my students to the ways of rethinking traditional identity in a contemporary context. I find it very encouraging for students to integrate traditional identity into their design projects.</p> <p>New generation express sense of belonging in social events (weddings, Eaid etc.).</p> <p>Students become much more interested when they are asked to involve traditional issues in practical design courses.</p> <p>Design students today are aware of design appearance more than its meanings; this require us to look for a new way of treating design identity.</p>	<p>Yes we do recommend some common English books.</p> <p>There is absence of effective Arab architectural pioneers and theorists in rethinking traditions.</p> <p>We teach in both Arabic and English language in this school.</p>	<p>Field visit is an essential educational activity in this school.</p> <p>We teach students how to observe traditional environment by taking them to see, to touch, to smell and to feel temperature of historic buildings.</p> <p>In such activities we teach students how to observe the traditional environment by taking them to see, to touch, to smell and to feel the temperature of historic buildings.</p> <p>We take our students to participate in traditional factories and workshops in making craft works.</p> <p>We have good communication</p>

							between the school and local organisations. This makes such activities easy to be organised.
Bahrain (KU): 2 02/11/2010 (BKH) PhD Egypt	<p>It is in disparate between weak and strong, depending on the place in Bahrain; in old places it is strong and in modern places weak.</p> <p>We experience a sense of westernization in the new generation's thinking, but on the other hand there is a serious interest from the government in promoting a sense of cultural awareness.</p> <p>Despite the sense of western influences, one can experience a sense of a return to local culture.</p> <p>A number of old buildings in the city were restored and converted into revealing local heritage. This encourages students to rethink traditional design in their design projects.</p>	<p>The critical geographical location of the country has enforced the regional and universal influence on education.</p> <p>Students are fascinated by Western styles and new technology, which has detached them from their identity, though.</p> <p>The Educational system has played a major role in losing design identity, as its content does not encourage students to rethink traditional design. (most academic textbooks offer western examples).</p>	<p>In educational modules such as "Interior Design in Bahrain and the Gulf Region" and "Conservation of Architectural Heritage" I introduce students to traditional building materials by asking them to search for traditional material samples from the local markets.</p> <p>We try our best to fill the gap between what is taught in the history courses and the practical ones.</p> <p>We deliver global and local identity across most of the educational modules; both theoretical and practical ones.</p>	<p>ID is combination of art and sciences.</p> <p>A successful interior designer is one who is able to combine artistic, technical and engineering aspects).</p>	<p>The most important issue that concerns me in teaching design is how to free students' thought from being restricted to mere forms and appearances of design. So, I usually connect design elements with local social and environmental aspects.</p> <p>When choosing colour, for example, students are required to find out what is the cultural meaning for that particular colour in a particular room.</p> <p>There is a clear sense of traditional awareness in students' design works.</p> <p>I teach them also how to implement global modern materials such as concrete, glass and metal in a way to fit environmental and cultural needs.</p>	<p>Yes, I recommend some books for design students introducing them to the relation between human values and the built environment.</p> <p>All the books that are available are in English and provide western examples, but nothing is available from the Islamic/Arabic viewpoint.</p>	<p>Most teachers take students on such activities.</p> <p>I take students on field visits across the country to different places, old and new.</p> <p>Through moving within a historical building from one space to another students experience its identity.</p> <p>In new building students are also introduced to the sense of continuity between the past and present.</p> <p>We take our students to educational trips not only locally but also abroad.</p>

					In social events students express their sense of belonging through their traditional costumes.		
Bahrain (KU): 3 02/11/2010 (BHA) PhD Spain	<p>It is in disparate between weak and strong depending on the place in Bahrain; in old places it is strong, and in modern places weak.</p> <p>The more you go away from the centre the more you get confused about local identity.</p> <p>There is an official interest from the government in conserving Bahraini architectural identity.</p> <p>Government's concern has reflected on the architectural regulations of the Ministry of Municipalities Affairs and Urban Planning in the country.</p>	<p>The influence of Western trends in every aspect of life including people's behaviour is reflected in students' design works. This factor has urged the Bahraini government to enhance cultural awareness among the new generation.</p> <p>The cultural problem facing our educational curriculum today is the content, which mainly imitates work from abroad. Most of its design applications and references represent global examples.</p>	<p>We first teach students traditional design elements of Bahraini and Gulf architecture, and then we take them on trips to visit places they were introduced to earlier.</p> <p>To enhance their sense of culture I usually encourage my students to extract traditional elements and use them in their design projects; they use traditional colours, textures and materials in a way to give an experiential sense of identity to their works.</p>	<p>Basically it is an artistic discipline that because architecture is the mother of art that includes all kind of art.</p>	<p>To some extent our students are aware of aesthetic aspects resulting from media influence.</p> <p>I have experienced a lack of interest among design student in traditional identity matters. This factor has urged us to think of new ways to treat traditional considerations in the design program.</p> <p>Global issues are not restricted to historical things but also take modern aspects into consideration.</p> <p>The new way of integrating cultural issues in every module in our design program has resulted in enhancements.</p>	<p>We recommend some well-known references for students to understand traditional identity from a modern perspective.</p>	<p>Field visits activities have a significant role in enhancing students' sense of local culture.</p> <p>Yes, I take students on field visits.</p> <p>One purpose in such activities is to produce an interior designer who understands through his/her experience the direct relations between man and his surroundings.</p> <p>Students will be able to use the right materials for the right place to convey a specific cultural feeling.</p>

<p>Bahrain (KU): 4</p> <p>02/11/2010</p> <p>(BNM)</p> <p>MA UK</p>	<p>It is weak more than strong in the new aspects especially in developed areas.</p>	<p>Foreign architects and designers from different cultural backgrounds were part of the problem of losing the sense of identity. This factor to some extent can be a positive, but in fact it has resulted in mixed-up identities.</p>	<p>I do not teach students cultural identity issues out of the historical context.</p>	<p>ID is both an emotional and functional discipline.</p>	<p>Our students give priority to cultural and social needs before they think about design and its practical aspects.</p>	<p>N/A I do not know; I am involved in teaching theoretical courses.</p>	<p>Yes, I take students to only modern buildings as I believe that they do not need to visit old buildings where they, as a new generation, have never grown up or lived in.</p>
	<p>There is obvious evidence of Western influence on today's design generation. This can be recognized by their ways of thinking which are restricted to the aesthetic appearance of design.</p>	<p>On the other hand, the lack of local pioneer designers and architects in the theoretical content of the educational design program has also enforced Western thoughts.</p>	<p>Students must learn modern trends to act with today's environmental problems, not cultural ones.</p>		<p>Because they appreciate their history and traditional life, students' sense of nostalgia is usually reflected in their design works.</p>		<p>The most important purpose for such visits is to show them how modern and global materials could be employed to respond to local social and environmental conditions.</p>
	<p>Design students have become much more aware of the appearance of an object than the cultural meaning it conveys.</p>	<p>New generations have grown up in modern society, as they are not required to reveal the past in their design.</p>	<p>For me global and modern issues are more important than heritage and traditional issues.</p>		<p>We have systematic efforts to combine local identity and modern issues in classroom.</p>		

<p>Saudi Arabia (KFU): 1</p> <p>03/10/2010</p> <p>(SDD)</p> <p>Egypt</p>	<p>We have a strong design identity reflecting the vast size of the country (every area has its unique design manner. In the western areas the richness of colour can obviously be recognized due to the nature of the land that has been reflected in their interior spaces and objects.</p> <p>Design identity is affected in the main cities, and remains in other areas in the country.</p>	<p>Western world has influence on the new generation's thought.</p> <p>New media has stimulated design students, and has detached them from local traditional values.</p> <p>There is a weakness in the sense of belonging among today's generation.</p> <p>Most of design students concentrate on the aesthetic aspects of design.</p>	<p>Well-being and good mood are experienced among students' design works. This is what I usually draw my students' attention to.</p> <p>There is an obvious absence of effective criteria in design education in treating local identity issues.</p>	<p>Students are introduced to the functional principles of design, and then they are taught the art of design including colours, lights etc. and how they influence users' moods.</p>	<p>Yes, I recognise some interest from students in revealing traditions in their works.</p> <p>When they do so they only base their works on copying traditional motifs from history and using them as decoration.</p>	<p>Yes, we recommend some books on human experience in design (Form, Space & Order by Francis Ching, History of Architecture by Fletcher).</p> <p>Also, I have produced a handout for my student on this issue.</p>	<p>N/A</p> <p>All participants mentioned the significant role of field visits in the learning process. From their own experiences, they felt that a single field visit is worth several classroom lectures.</p> <p>They all verified the absence of such non-curricular activity in this institute due to the school's policy.</p>
--	---	---	--	---	--	---	--

<p>Saudi Arabia (KFU): 2</p> <p>03/10/2010</p> <p>(SWS)</p> <p>MA Saudi Arabia</p>	<p>It is weak and in a steady decline.</p> <p>The Saudi government pays great attention to protect its architectural identity. This does not appear in students' awareness.</p> <p>Today's design generation are fascinated by modern design, at a time where local heritage remains in museums and textbooks.</p>	<p>Globalization and the American educational system are the most influential aspects in the new generation's thinking.</p> <p>We experience a sense of detaching social and cultural values from design education.</p> <p>There is a lack of traditional awareness in new designers' thinking.</p> <p>Seeking to show off by erecting tallest and strangest building.</p>	<p>There are no specific criteria for teaching design through considering experiential aspects.</p> <p>We have some courses in design and architectural history, Islamic/Arabic in particular, but they are delivered in a theoretical context.</p>	<p>It is engineering; due to its interest of dimensions and technical aspects. And artistic; due to the human tests & perceptions in spaces.</p> <p>Student is required to have an aesthetic vision where s/he can play with both mood and physical aspects in interior spaces.</p>	<p>The most important thing for our students is to create an attractive design, whether it communicates local or universal identity.</p> <p>Hospitality and costumes are the most important values for students to express in their daily lives.</p>	<p>We do recommend our students some functional books in interior design, but not specifically in human experience.</p>	<p>N/A</p>
<p>Saudi Arabia (KFU): 3</p> <p>03/10/2010</p> <p>(SMA)</p> <p>MA UK</p>	<p>It is weak in most places especially in modern main cities like Riyadh & Jeddah.</p> <p>Ungoverned modernity has contributed in detaching new generation from local cultural values.</p> <p>The reason for this bad influence is due to weaknesses in the educational system, which usually</p>	<p>Economic aspects; the client is mostly concerned about the project's cost without paying attention to the building's appearance.</p> <p>The reason for losing design cultural identity refers to the absence of cultural awareness within the masses.</p>	<p>I deliver this specific aspect (theoretically) by requiring students to do research on the internet about human aspects.</p> <p>I teach them global concerns through theoretical courses such as the history of art and design"</p>	<p>It is a mix of the two.</p> <p>ID is art of the human life where design students must understand both human needs and buildings' functions.</p>	<p>Although a sense of loyalty appears in the behaviour of our students, most of them look at traditional design forms as old-fashioned things that do not fit with our modern life.</p> <p>The new generation expresses sense of belonging in social events (weddings, Eid etc.).</p>	<p>The old teaching manner, based mainly on textbooks, has detached the new generation from cultural values.</p> <p>We are facing a lack of academic resources concerned with rethinking cultural values.</p>	<p>N/A</p> <p>Some cultural values, like segregation, have prevented the school from conducting field visit activities.</p>

	represents traditions as historical objects in textbooks.						
Saudi Arabia (KFU): 4 03/10/2010 (SHF) MA Saudi Arabia	<p>It appears in some buildings, but the majority are expressing foreign styles.</p> <p>It has negative effects in major cities such as Jeddah, Riyadh and Damam where one can feel as if one were in a Western country.</p> <p>Design students have become much more aware of the appearance of an object than the cultural meaning it conveys.</p>	<p>The unstudied mix-up between vast modern materials, solely for curiosity, and not paying attention to the most significant local requirements.</p> <p>A lack in the educational system in terms of identity awareness has detached the new generations from their roots.</p> <p>The ungoverned culture being open to the world.</p>	<p>We teach students cultural aspects theoretically through history books. We introduce students to different styles across cultures and history without addressing the experiential aspects.</p>	<p>It is mix of the two: engineering and art.</p>	<p>Our students are interested in modern trends, more than local traditional design.</p> <p>When involved in traditional design, most of them copy ordinary elements from the past and replicate them in new contexts.</p>	<p>All we have today are a few books addressing local old buildings and their traditional ways of structure without trying to connect them with today's requirements.</p>	<p>We face lack of communication between the school and local organizations.</p>



Mashary Al Naim

7 October via Twitter

في هدوء تعرف الجدران
موسيقى صامتة
تهمس النقوش
تضع في كل زاوية عنوان
تعرف بالمكان وتتحدى الزمان

Unlike · Comment · @MasharyAlNaim on Twitter · Share

You, Wael Al-Masri and 6 others like this.



Khaled Al Sultany جميل ما تقول صديقي العزيز

7 October at 22:10 · Like



Mowaffaq Abdulhadi كانتها تقول اتعرفون من هنا كان ومن يذب عليها الان اما ان الاران

8 October at 15:39 · Like



Mashary Al Naim ذكرة تنزف الما للتسف

8 October at 17:48 via mobile · Like



Mohammad Al-Salem دكتور سؤال لو تكرمتم: هل يوجد في العالم العربي من كتب في العمارة والشاعرية او
ما يسمى ب poetic of architecture

8 October at 19:09 via mobile · Like



Mashary Al Naim الحقيقة لا يوجد حتى على المستوى الأكاديمي الكليات لاتشجع دراسة العمارة والشعر

8 October at 19:24 via mobile · Like · 1



Mashary Al Naim على المستوى الشخصي حاولت من عقدين او اكثر لبناء توجه في كتابة الادب المعماري لكن المهتمين قلة

8 October at 19:25 via mobile · Like · 2



Mashary Al Naim هناك كاتبة مصرية اسمها فاطمة ناعوت لها محاولات جميلة

8 October at 19:26 via mobile · Like · 1

Traslation:

Mohammad Al-Salem: Dr. Mashary, is there in the Arab world any book in the poetry and architecture?

Mashary Al Naim: Actually, there is no such study in the academic level, as there is no connection between architecture and poetry in our education.

Mashary Al Naim: Personally, for 20 years I have attempted construct some academic writing in Architecture and literacy, but I faced lack in interesting

Mashary Al Naim: There is one Egyptian author who has some attempts in this issue, her name is Fatima Naoat .

Appendix (C)

Student Questioner

Academic Year:

Age:.....

Gender:.....

1	Completely Agree
2	Agree
3	Disagree
4	Completely Disagree
5	I do not know

For each question below please circle the number to the right that you completely agree with the opposite statement. Use the scale above to match your opinion.

Question	Scale				
1) It is essential for me to distinguish between Gulf and Western design. من الضروري أن أفرق بين التصميم الخليجي والتصميم الغربي	1	2	3	4	5
2) I can Easily distinguish between design identity in my country and those in Western world. أستطيع أن أميز وبسهولة بين هوية التصميم في بلدي عن التصميم في البلاد الغربية.	1	2	3	4	5
3) I do not care to design a project that represents Arab local identity. لا يهمني أن أصمم مشروع يعبر عن هوية البلاد المحلية.	1	2	3	4	5
4) There is a clear reference in contemporary design in my county. هناك مرجعية واضحة للتصاميم المعاصرة في بلادي.	1	2	3	4	5
5) Local identity does not receive an essential interest in design education in my country. الهوية المحلية لاتحظى باهتمام كبير في تعليم التصميم في بلادي.	1	2	3	4	5
6) The New-Tech does participated in enhancing design identity in my country. التكنولوجيا الحديثة ساهمت في تعزيز هوية البلد التصميمية.	1	2	3	4	5
7) Traditional design is an old fashion and does not fit modern life. التراث في التصميم هو صرعة قديمة ولاتصلح لعصرنا الحاضر.	1	2	3	4	5
8) In my country I like to see design projects that represents global	1	2	3	4	5

identity rather than local one. في بلدي أحب أن أرى المشاريع المعبرة عن الهوية العالمية وليس المحلية.					
9) I like to combine between local and global identity in my design projects. أحب أن أجمع بين الهوية المحلية والعالمية في المشاريع.	1	2	3	4	5
10) I have a clear strategy for combining between old and modern in my design project. لدي استراتيجية في الجمع بين الماضي والحاضر في تصميمي لمشاريعي.	1	2	3	4	5
11) I receive an encouragement from my tutors for combining traditions and New-Tech in my design projects. أجد تشجيع من اساتذتي في الجمع بين تراث بلدي والتكنولوجيا الحديثة في تصميم مشاريعي.	1	2	3	4	5
12) Identity in design is merely forms and styles. الهوية في التصميم هي مجرد أشكال وطرز.	1	2	3	4	5
13) Interior Design magazines and websites are my essential inspirations for my design projects. مجلات التصميم الداخلي والمواقع الالكترونية هي مرجعي الأساسي في تصميمي لمشاريعي.	1	2	3	4	5
14) There are a regular visits for interior design students to the historical places in my country. هناك زيارات منتظمة لطلبة التصميم للمباني التاريخية في بلادي.	1	2	3	4	5
15) I am interested on visiting historical places in my country. أنا أهتم في الزيارات الميدانية للاماكن التاريخية في بلادي	1	2	3	4	5
16) There is a great harmony between the common design elements and Arab traditional design elements. هناك توافق كبير بين المبادئ العامة للتصميم وعناصر التصميم في التراث التصميمي العربي.	1	2	3	4	5
17) I feel completely free in presenting my own opinions in my design projects. أشعر بالحرية الكاملة في التعبير عن رأيي الشخصي في مشروعاتي التصميمية.	1	2	3	4	5
18) I pay a great attention to the marks for my design projects more than anything else. يهمني الحصول على التقدير العالي في مشروعاتي أكثر من أي شيء آخر.	1	2	3	4	5
19) There is a great difference between understanding design projects from 2D in paper and from a physical 3D module. هناك فرق كبير بين إدراكي للتصميم عن طريق المجسم ثلاثي الأبعاد منه عن	1	2	3	4	5

الرسومات ثنائية الابعاد.					
20) Materials' properties such as solidity, reflection, textures do participated in emphasizing design identity. خواص المواد المستخدمة في البناء (الصلابة، الانعكاس، الخشونة ... الخ) تساهم في التأكيد على هوية التصميم.	1	2	3	4	5
21) Traditional design consists of psychological characters that are difficult to be founded in modern designs. التصميم التقليدي القديم يحتوي على مميزات نفسية يصعب تواجدها في التصميم الحديثة.	1	2	3	4	5
22) During my previous academic years I have learned how to experience interior spaces. خلال سنوات الدراسة السابقة تعلمت كيف ادرك واستشعر ماهية الفراغ الداخلي.	1	2	3	4	5
23) These days human being has lose control over the New-Tech. الإنسان اليوم فقد السيطرة على التكنولوجيا الحديثة.	1	2	3	4	5
24) Human being is the only one who creates the identity of space and not the physical surroundings. الإنسان هو نفسه من يحدد هوية المكان وليس المحيط المادي.	1	2	3	4	5
25) Both human being and the physical surroundings are create the identity of the space. الإنسان والمحيط المادي هما معا من يحدد هوية المكان.	1	2	3	4	5
26) Human five senses are participated in creating identity of the space. حواس الانسان الخمس تشترك في تحديد هوية المكان.	1	2	3	4	5

Table 12: Summary of overall questionnaire findings.

Question	1.Strongly Disagree	2.Disagree	3.Don't know	4.Agree	5.Strongly agree	Mean	SD
1) It is essential for me to distinguish between Gulf and Western design.	4.0	11.1	9.1	42.4	33.3	3.8990	1.11112
2) I can Easily distinguish between design identity in my country and those in Western world.	1.0	8.1	6.1	51.5	33.3	4.0808	.89985
3) I do not care to design a project that represents Arab local identity.	12.1	31.3	7.1	29.3	20.2	3.1414	1.37774
4) There is a clear reference in contemporary design in my county.	12.1	19.2	22.2	33.3	13.1	3.1616	1.23476
5) Local identity does not receive an essential interest in design education in my country.	6.1	25.3	13.1	36.4	19.2	3.3737	1.22546
6) The New-Tech does participated in enhancing design identity in my country.	48.5	33.3	3.0	11.1	4.0	1.8889	1.15077
7) Traditional design is an old fashion and does not fit modern life.	12.1	22.2	16.2	30.3	19.2	3.2222	1.32137
8) In my country I like to see design projects that represent global identity rather than local one.	43.4	24.2	6.1	18.2	8.1	2.2323	1.38379
9) I like to combine between local and global identity in	2.0	8.1	5.1	42.4	42.4	4.1515	.98316

my design projects.							
10) I have a clear strategy for combining between old and modern in my design project.	4.0	18.2	28.3	32.3	17.2	3.4040	1.09655
11) I receive an encouragement from my tutors for combining traditions and New-Tech in my design projects.	12.1	18.2	9.1	31.3	29.3	3.4747	1.39491
12) Identity in design is merely forms and styles.	10.1	21.2	7.1	44.4	17.2	3.3737	1.27444
13) Interior Design magazines and websites are my essential inspirations for my design projects.	22.2	23.2	18.2	22.2	14.1	2.8283	1.37796
14) There are a regular visits for interior design students to the historical places in my country.	4.0	14.1	13.1	35.4	33.3	3.7980	1.16916
15) I am interested on visiting historical places in my country.	9.1	16.2	3.0	43.4	28.3	3.6566	1.29490
16) There is a great harmony between the common design elements and Arab traditional design elements.	1.0	12.1	2.0	35.4	49.5	4.2020	1.02996
17) I feel completely free in presenting my own opinions in my design projects.	24.2	30.3	21.2	15.2	9.1	2.5455	1.21235
18) I pay a great attention to the marks for my design	2.0	10.1	19.2	33.3	35.4	3.8990	1.06421

projects more than anything else.							
19) There is a great difference between understanding design projects from 2D in paper and from a physical 3D module.	3.0	7.1	9.1	48.5	32.3	4.0000	.98974
20) Materials' properties such as solidity, reflection, textures do participated in emphasizing design identity.	3.0	9.1	4.0	35.4	48.5	4.1717	1.06943
21) Traditional design consists of psychological characters that are difficult to be founded in modern designs.	2.0	7.1	6.1	33.3	51.5	4.2525	.99328
22) During my previous academic years I have learned how to experience interior spaces.	13.1	29.3	19.2	23.2	15.2	2.9798	1.29347
23) These days human being has lose control over the New-Tech.	8.1	34.3	30.3	12.2	9.1	2.8586	1.09740
24) Human being is the only one who creates the identity of space and not the physical surroundings.	2.0	3.0	31.3	28.3	35.4	3.6400	.98641
25) Human five senses are participated in creating identity of the space.	1.0	4.0	11.1	30.3	53.3	4.3131	.89951

Appendix: D

مقررات القسم

بوابة الهيئة الرئيسية

Friday, May 02, 2014

Login

مقررات القسم

توصيف مقررات

قسم التصميم الداخلي

ت.د. 102 تكنولوجيا خامات و عدد (1)

2 وحدة - 4 ساعات

يتناول هذا المقرر أنواع الأخشاب الطبيعية والصناعية وخصائصها. كما يتناول أيضاً العدد اليدوية والكهربائية المستخدمة في توظيف الأخشاب في أعمال التصميم الداخلي وصناعة الأثاث الخشبي. بالإضافة إلى أساليب تشغيل تلك العدد وذلك من الناحيتين النظرية والتطبيقية.

ت.د. 112 أسس تصميم

2 وحدة 4 ساعات

يتناول المقرر مفهوم التصميم وأهميته في مجالات الفن - عناصره ومواده - علاقته التشكيلية - وخطه وأساليبه مع التركيز على أسلوب واحد منظم لحل مشكلات التصميم.

ت.د. 122 نظرية اللون

2 وحدة 4 ساعات

يتناول المقرر (اللون هنا كمصطلح يطلق على الأصباغ) نظريات اللون ، العوامل المؤثرة على اللون وتقسيماته و قيمه البصرية ، كذلك مزج وتداخل الأصواء ، التباين والتوافق والتكامل اللوني ، القيم التشكيلية للألوان ، التأثير المنظوري للألوان ، التأثيرات النفسية والفسيولوجية للألوان وتطبيقات نظرية اللون في التصميم الداخلي.

ت.د. 132 تاريخ العمارة والأثاث

2 وحدة 4 ساعات

يتناول هذا المقرر تطور الطرق الفنية للعمارة والأثاث والزخرفة على مر العصور (من العصر الفرعوني إلى عصرنا الحالي) ، والعوامل المؤثرة في ذلك التطور وأساليبه المتكامل بين القديم والحديث من الخصائص الفنية في تصميمات العمارة الداخلية والأثاث والزخرفة.

ت.د. 147 رسم هندسي

2 وحدة 4 ساعات

يتناول المقرر مبادئ الرسم الهندسي وأدواته ومصطلحاته ، العمليات الهندسية ، الإسقاط العمودي ، استنتاج المساقط ، اختيار المساقط المناسبة لرسومات التصميمات ، التناسب بين الأشكال ، التساوي في القياس والحجم بين مجموعة من الأجسام (إيزومتري). التمثيل الإسقاطي للأجسام ، أساليب إعداد رسوم مشروعات التصميم الداخلي وفهم ما يعرف منها .

ت.د. 157 تكنولوجيا خامات و عدد (2)

2 وحدة 4 ساعات مطلب مسبق: ت.د. 102

يتناول المقرر أنواع الطلاء (الأصباغ) طرق صنعها واستخداماتها ، أوراق الصنفرة ، المعاجين ، طرق صنعها واستخداماتها . أدوات الطلاء اليدوي ، الأفران الكهربائية.

ت.د. 167 تنفيذ ورش (1)

2 وحدة 4 ساعات مطلب مسبق: ت.د. 102

قوام هذا المقرر تدريبات عملية على استخدام العدد اليدوية والكهربائية في تشكيل خامات الخشب وتجهيز التعاشيق الجارية متضمنة: القطعة ، التجميع ، التغذية ، الضبط واحتياطات الأمن ، استخدامات الأدوات والخامات ، وتقدم التطبيقات في هذا المقرر على أساس ما تم تحصيله في مقررات تكنولوجيا خامات (1) و (2) والرسم الهندسي.

ت.د. 202 تكنولوجيا خامات و عدد (3)

2 وحدة 4 ساعات مطلب مسبق: ت.د. 157

يركز المقرر على المعالجات الفراغية لمحددات الفراغ المعماري (الأسقف ، الأرضيات ، الحوائط) ، وتصميماتها المختلفة ، وتنظيف المشغولات ، أنواع التغطية وموادها ، أساليب الإنشاء والتغطية.

ت.د. 212 تنفيذ ورش (2)

2 وحدة 4 ساعات مطلب مسبق: ت.د. 167

قوام المقرر تدريبات عملية على تحضير واستخدام الأصباغ والدهانات المتنوعة والمختلفة وأدواتها ، وعلى تغطية الحوائط بخامات مختلفة (أوراق جدران ، شمواء ، واللوان الموزاييك) ، وعلى تنفيذ بعض الأعمال الخشبية ، تنفيذ أعمال التجديد ، ومعالجة الأسطح والفراغات ، بلاتوهات ذات أشكال مختلفة.

ت.د. 222 رسم تنفيذي (1)

2 وحدة 4 ساعات مطلب مسبق: ت.د. 257 يعادل إلى ت.د. 147

يتناول المقرر مبادئ الرسم التنفيذي ، أساليب رسم التفاصيل اللازمة للتصميمات الداخلية وتصميمات الأثاث وأساليب تنفيذ التصميمات متضمنة أساليب التركيب والتجميع.

ت.د. 232 التراث الفني الكويتي

الرئيسية

أهداف القسم

مقررات القسم

أعضاء هيئة التدريس

اتصل بنا

الصفحة الرئيسية لكلية التربية الإسلامية

<http://www.paaet.edu.kw/mysite/Default.aspx?tabid=6832&language=en-US>

02/05/2014

2 وحدة 4 ساعات	يتناول المقرر التراث الفني الكويتي، عناصره، خصائصه، العوامل الطبيعية والاجتماعية المؤثرة فيه، كذلك معالم مدينة الكويت القديمة، خصائص كل من البيت الحضري وبيت الشعر في الكويت القديمة، العناصر المعمارية والاثاث المستخدم في كل منهما، صناعة السفن، حيالة السدو، وتأثيرات الفن الكويتي القديم على تصميمات واثاث البيت الكويتي الحديث.
ت.د. 242	تصميم اعلان
2 وحدة 4 ساعات	مطلب مسبق: ت.د. 112
يتناول هذا المقرر الاتصالات المرئية، انواع الاعلان والخامات المستخدمة فيه، الرمزية في الاعلان، توظيف كل من الخطوط العربية والخطوط اللاتينية في تصميم الاعلانات وتطبيقات تتركز على تصميم اعلانات متنوعة (تجارية، سياحية، غيرها).	
ت.د. 257	منظور هندسي (1)
2 وحدة 4 ساعات	مطلب مسبق: ت.د. 147
يتناول المقرر الاسس العلمية لرسم المنظور، الاصطلاحات الخاصة برسم المنظور، مقاييس الارتفاع والعرض والعرض، و اساليب رسم المنظور وتدرجات عمالية على رسم المنظور المواجه.	
ت.د. 267	مواد البناء
1 وحدة 2 ساعات	
يتناول المقرر عناصر مواد البناء والانشاء، انواعها، تصنيفها، بالاضافة الى اساليب انتاجها، خصائصها، اساليب استخدامها في الانشاء، طرق تخزينها.	
ت.د. 277	امن صناعي و تخزين
1 وحدة 2 ساعات	
يتناول المقرر التعريف بالامن الصناعي و اهميته. الاسباب المختلفة (الشخصية، الآلية، و البنية للحوادث). التواعد العامة للامن الصناعي، بالاضافة الى اساليب حماية اماكن التدریب و الانتاج من اخطار الحوادث و الحرائق، اساليب تخزين المواد المختلفة و مواصفات اماكن التخزين.	
ت.د. 278	تصميم جداريات
2 وحدة 4 ساعات	مطلب مسبق: ت.د. 112
يتناول المقرر تاريخ و تقنية التصوير الجداري، تطور الاساليب الصناعية و الفنية لهذا المجال، ما طرا من خامات و مواد، تنمية الاحساس بما يرتبط مع التصميم الداخلي و التشكيل الفراغي و اللون، و اكتساب الطالب القدرة على تنمية رؤيتها التشكيلية الفنية بوجه عام.	
ت.د. 302	تصميم سكني (1)
2 وحدة 4 ساعات	مطلب مسبق: ت.د. 112 يعجل الي ت.د. 147
يتناول المقرر مفهوم التصميم الداخلي، الاصطلاحات و الرموز الاساسية لتعناصر التاثيث الداخلي، مقاييس الانسان كأساس للعلاقة بينه و بين احتياجاته في التصميم، بالاضافة الى متطلبات السكن من عناصر التاثيث، و المساقط الانفية و القطاعات الرأسية كمحددات للفراغ المراد تاهيله.	
ت.د. 307	تصميم سكني (2)
2 وحدة 4 ساعات	مطلب مسبق: ت.د. 302
يتناول هذا المقرر دور المصمم الداخلي في الموازنة بين الامسن المختلفة للتصميم (العالية الجمالية، الاقتصادية، النفسية) عند التطبيق، اساليب توظيف عناصر التصميم الداخلي في اعمال التاثيث و الاضاءة، و استخدام المسقط الأفقي و القطاعات الرأسية و الركن المنظوري في تصميم و تاثيث وحدة سكنية كتطبيق.	
ت.د. 312	منظور هندسي (2)
2 وحدة 4 ساعات	مطلب مسبق: ت.د. 112 + ت.د. 147
قوام هذا المقرر تدريبات عمالية على رسم انواع مختلفة من المنظور (رسم لمنظور الزاوية و تقريب النقط الانشائية و نقط القياس، رسم منظور عين المائل و منظور عين النملة).	
ت.د. 317	رسم تنفيذي (2)
2 وحدة 4 ساعات	مطلب مسبق: ت.د. 222
يتناول المقرر اساليب تطبيق مبادئ الرسم الهندسي في تخطيط و تنفيذ مشروعات التصميم الداخلي. كما يتناول ايضا التعبيرات الهندسية المتعلقة بالتفاصيل الداخلية (ارضيات، حوائط، اسقف، اضاءة). بالاضافة الى رسومات تنفيذية (تطبيقية) لتقطع اثاث حديثة بالأحجام الطبيعية.	
ت.د. 327	العمارة الاسلامية
2 وحدة 4 ساعات	مطلب مسبق: ت.د. 132 يعجل الي ت.د. 147
يتناول المقرر لمحة تاريخية عن نشأة العمارة الاسلامية و تطور الطرق الفنية المستخدمة فيها على مر العصور و العوامل السياسية و الاجتماعية المؤثرة في ذلك التطور، بالاضافة الى اساليب التوافق و التمازج بين القديم و الحديث.	
ت.د. 337	طباعة نسج
2 وحدة 4 ساعات	مطلب مسبق: ت.د. 112
يتناول المقرر المعارف المرتبطة بصناعة النسيج و الطباعة على اساليب استخدام الانسجة في التصميم الداخلي و مبادئ الصباغة و الرسم و الطباعة على الاليفة و الانسجة.	
ت.د. 402	تصميم اماكن عامة (1)
2 وحدة 4 ساعات	مطلب مسبق: ت.د. 307
يتناول المقرر التصميم في اماكن العامة، عناصره، و اساليب تاهيل اماكن العامة وظيفياً و جمالياً.	
ت.د. 407	تصميم اماكن عامة (2)

- 2 وحدة 4 ساعات مطلب مسبق: ت.د. 402
يتناول المقرر خصائص المساكن العامة و احتياجاتها . بالإضافة الي تطبيقات تتركز علي تأهيل بعض المساكن العامة (حديقة , مجمع تجاري , نادي رياضي) و طيفها و جماليها.
ت.د. 412 تجهيزات فنية
- 1 وحدة 2 ساعات مطلب مسبق: ت.د. 307
يتناول المقرر أنظمة تزويد المباني بالمياه , قواعد صرف المياه العامة , أنظمة تزويد المباني بالخطوط الكهربائية , بالإضافة الي قواعد توزيع الانارة , أنظمة التهوية , و التكيف . أمثلة للأنظمة المبينة علاوة علي الرموز الفنية و مدلولاتها الوظيفية.
ت.د. 422 تصميم عقود و مواصفات و تكاليف
- 2 وحدة 4 ساعات مطلب مسبق: ت.د. 102 يعدل الي ت.د. 202
يتناول المقرر اساليب تحديد المواصفات و اعداد جداول الكميات , كذلك حساب التكلفة الاجتماعية للمشروعات , النواحي القانونية التي تنظم عقود المقاولات , مسئوليات كل من المالك و المهندس و المقاول , العطاءات , اساليب تحرير العقود.
ت.د. 432 تصميم بالحاسب الآلي
- 2 وحدة 4 ساعات مطلب مسبق: ت.د. 307
يتناول المقرر التعريف باجهزة الحاسب الآلي و استخداماته , بالإضافة الي اجراءات البرمجة الاساسية , و استخدام الحاسب الآلي في اعداد بعض التصميمات الداخلية المقروءة (تطبيقات).



THE KINGDOM
UNIVERSITY

جامعة المملكة

COLLEGE OF ARCHITECTURE & design

Department of Interior Design

Courses Description

March 2006

COLLEGE OF ARCHITECTURE & DESIGN

Department of Interior Design

Degree: Bachelor of Interior Design (B. I. D)

First Year

First Semester

Course	Code	Pre Requisites	Course Title	Lec.	Lab	Cr.
ENGL	101	-	English for Academic Purposes I <i>Course Description:</i> Referred to English Language Studies Department.	3	0	3
IT	101	-	Introduction to Computer Applications <i>Course Description:</i> Referred to the College of Information Technology	2	3	3
ARCH	110	-	Computer Aided Drafting I <i>Course Description:</i> This course will introduce computers as tool in the design effort enabling students to create and manipulate/edit drawing by computers. Computer hardware and software, and Windows environments, with basic knowledge of commands and use of environment will be covered. Students will be introduced to AutoCAD as one of the effective tools used for accurate and fast drawing. They will be familiarized with all the commands of AutoCAD that will be enable them to produce two-dimensional drawings correctly and efficiently through editing and manipulating both drawn and written data. Plotting of data will also be covered.	2	2	3
IND	101	-	Graphic Design & Presentation <i>Course Description:</i> Emphasis is placed on creative problem solving and exploring the fundamental principles, tools and elements of graphic design. Students learn how to conceptualize, critique, present and execute basic visual communication through a variety of projects.	2	2	3
ARCH	101	-	Architectural Drawings & Visual Studies I <i>Course Description:</i> The course introduces the student to basic drawing skills and techniques. Fundamental of freehand sketches and architectural drawing; conventions of graphic representation in pencil, pen and ink, and guache / water colors. Student should acquire an ability to communicate simple forms graphically by transforming visual information into a two / three dimensional image with shade and shadow. The course is based on studio exercises and includes lectures.	2	4	4
				11	11	16

First Year						
Second Semester						
Course	Code	Pre Requisites	Course Title	Lec.	Lab	Cr.
ENGL	102	ENGL 101	English for Academic Purposes II <i>Course Description:</i> Referred to English Language Studies Department.	3	0	3
ARCH	111	ARCH 110	Computer Aided Drafting II <i>Course Description:</i> The purpose of this course is to learn to generate digital models with the aid of AutoCAD. In this regard, a general introduction to the computer environment and the Windows operating system will be reviewed. The aim of both the course lectures and exercises will be to familiarize students with fundamental techniques that facilitate the production, manipulation and storage of 3-D models and related drawings. The possibility of reproducing these digital drawings, as either laser or plotter printouts, will also be demonstrated. Students are required to produce their studio design as a term project for this course.	2	4	4
ARCH	130	ARCH 101	Architectural Drawings & Visual Studies II <i>Course Description:</i> This course is intended to teach the principles of architectural representation and develop the student's perceptive skills. Student should acquire an ability to communicate simple forms graphically by transforming visual information into a two-dimensional image with shade and shadow. The course examines the language of architectural form and deals with the techniques of analyzing and representing it by different means of rendering. Topics include: (a) Shade and Shadow: shade of point, lines, planes & volumes. (b) Perspective: with one & two vanishing points. (c) The theory of color organization and color properties. (d) Fundamentals of Digital Photography.	2	4	4
IND	102	-	Design Principles <i>Course Description:</i> This course is an overview of the basic knowledge required for the education of the professional interior designer. Human needs are the focal point of solving problems of space planning and furniture arrangement. Students will use the elements and principles of design to evaluate function and aesthetics of interior spaces.	2	4	4
GS	101	-	Study Skills <i>Course Description:</i> Referred to the College of Business Administration.	3	0	3
				12	12	18

First Year						
Third Semester						
Course	Code	Pre Requisites	Course Title	Lec.	Lab	Cr.
ENGL	201	-	English Writing for Communication <i>Course Description:</i> Referred to English Language Studies Department.	3	0	3
IND	203	<u>ARCH 130</u>	Architectural Drawings & Visual Studies III <i>Course Description:</i> A variety of techniques is developed to communicate design intent from the designer to the client in a graphic form. The emphasis in course is on technique and approaches used in architectural and interior photography.	2	4	4
GS	121	-	Creative Thinking <i>Course Description:</i> Referred to the College of Business Administration.	3	0	3
IND	231	-	Interior Construction I <i>Course Description:</i> A survey course on materials and components of the built environment. Exploration of the resources available to interior designers, their application and maintenance and technical drawings principals.	2	2	3
IND	211	<u>ARCH 130</u>	Interior Design I <i>Course Description:</i> Further Development of programming for a relatively small residential unit. Emphasis on volumetric studies using basic model building skills with complimentary section/elevation drawings to explain materials and methods.	2	4	4
				12	10	17

Second Year						
First Semester						
Course	Code	Pre Requisites	Course Title	Lec.	Lab	Cr.
IND	212	IND 211	Interior Design II <i>Course Description:</i> Development and application of programming and planning techniques to medium-scale, commercial projects with a focus on function and visual space; expression of structure; and design details; creative use of architectural materials and product. Emphasis on research and analysis of existing structures, contextual development of interior solutions, building constraints, accessibility standards and specialized product and material specifications.	2	4	4
IND	241	-	Theories of Interior Design <i>Course Description:</i> A study of the evolution of twentieth century conceptual thinking in the creative fields of architecture and interior design. Lectures include subjects such as the Bauhaus, contemporary furniture design and profiles of twentieth century architects and designers.	3	0	3
ARCH	210	ARCH 111	Rendering Techniques and Animation I <i>Course Description:</i> This course introduces students to the world of 3D modeling. It is step forwards toward computer animated dynamic presentations – a tool that is widely used in the architecture practice. The course covers the development of rendered still images as animated field / frame – accurate recording. 3D STUDIO MAX is the basic software package handled through the course. However, all universal concepts will also be covered in this course, including human vision, camera angles, perspective correction, and finally, scene composition.	2	2	3
IND	221	-	History of Art & Design I <i>Course Description:</i> The goal of this course is the enhancement of the student's critical comprehension of historic styles and the impact they have on contemporary design solutions. The survey begins with Mesopotamia and Egyptian periods and provides an overview of the history of furniture and architecture through the mid-1700's, including ancient Greece and Rome, Gothic, Renaissance, Baroque, and Rococo periods. Emphasis will be placed on chronological periods, the visual characteristics of each style including regional idiosyncrasies, and the terminology germane to a study of furniture and architecture.	3	0	3
IND	232	IND 231	Interior Construction II <i>Course Description:</i> This course addresses the coordination of basic interior detailing, millwork, and cabinetry elements with the general construction of spaces. Detailing is used as a primary design element integral to design development, technical drawings, specification and schedules using the concept developed during programming. Working with AutoCAD, students detail an interior using appropriate millwork for the concept and architecture.	2	2	3
				12	8	16

Second Year						
Second Semester						
Course	Code	Pre Requisites	Course Title	Lec.	Lab	Cr.
IND	313	IND 212	Interior Design III <i>Course Description:</i> Advanced programming and design development of large-scaled residential and commercial project, focusing on spatial and volumetric concepts. Emphasis on expression of structure, way finding, interior elements, design, and accessibility standards. Global issues and concerns to be introduced and developed.	2	4	4
GS	111	-	Arabic Language Skills <i>Course Description:</i> Referred to the College of Human Studies.	3	0	3
IND	351	-	Textiles & Accessories <i>Course Description:</i> Textiles are probably the most utilized elements in interior design installations because of their variety of applications. Through lectures and demonstrations, students will examine the technical and visual qualities of fabric: its manufacture, weave, texture, color, and versatility, and will learn how textiles are used as wall coverings, window treatments, upholstery, and accessories.	2	2	3
IND	322	-	History of Art & Design II <i>Course Description:</i> The art and architecture of the Islamic civilization surveyed from its beginning to the downfall of the Ottoman empire, Survey and analysis of the major periods and trends in historical, cultural, social and technical context, Comparative study concerning houses and schools in the Islamic world, Analysis of fundamental elements such as muqarnasat, mashrabiya, pedestrian zones, decorative elements... etc.	3	0	3
ARCH	412	-	Advanced Computer Techniques in Architecture <i>Course Description:</i> The course introduces students to image editing techniques. It focuses on editing architecture design presentations. The course uses Adobe Photoshop as the basic image editing tool. However, techniques illustrated throughout the course are universally applicable in other image editing packages.	2	2	3
				12	8	16

Second Year						
Third Semester						
Course	Code	Pre Requisites	Course Title	Lec.	Lab	Cr.
IND	314	IND 313	Interior Design IV <i>Course Description:</i> The aim of this course is to give students the ability to design large size projects such as restaurants and corporate offices. Projects are presented visually and orally to a group of students and faculty, and should include material sample boards, plans, elevations, section and perspectives.	2	4	4
ARCH	471	-	Urban Design & Landscape Architecture <i>Course Description:</i> - <i>Planning levels</i> , Urban definitions, Roots of urban design, Objectives of urban design, Urban conglomeration (size, shape, Pattern and density of grain), City center and its characteristics, Urban management, conservation, (Case study for universal historical & Local urban space). - <i>Landscape architecture</i> , There will be an overview of influential garden styles and talks on the principles of garden design, planning garden layouts, the fundamentals of planting and hard landscaping materials. Students will work to a given brief in order to design an example garden. They will then be shown how to create a planting plan which enhances the atmosphere of the garden.	3	2	4
IND	361	-	Furniture Design I <i>Course Description:</i> This course is a survey of historical furnishings from ancient civilizations through the Victorian era, Styles to be covered will include Mesopotamia, Egyptian periods, Classical (Greek and Roman), Medieval, Gothic, Renaissance, Baroque, Rococo and Neoclassical.	2	2	3
IND	323	-	History of Art & Design III <i>Course Description:</i> This course will extend the investigation of art, furniture and architecture into the 20th century, while addressing issues concerning preservation, restoration, rehabilitation, and adaptive re-use.	3	0	3
GS	131	-	Citizenship <i>Course Description:</i> Referred to the College of Human Studies.	3	0	3
				13	8	17

Third Year

First Semester

Course	Code	Pre Requisites	Course Title	Lec.	Lab	Cr.
IND	415	IND 314	Interior Design V <i>Course Description:</i> This course offers large scale project to experience the complexity of design. The project for this studio typically involves the design of a substantial and complex interior space. Emphasis is placed on the clear integration of the various concerns that are typically balanced in design work, including conceptual, functional, programmatic, material, technical, lighting, access, code, and other concerns.	2	4	4
IND	481	-	Specifications & Professional Practice <i>Course Description:</i> This course will introduce the student to the use of attribute data extraction for use in preparation of various types of specifications including preliminary project descriptions. Students become familiar with standard business procedures in Bahrain. Practice of interior design from sales to estimating, quotation writing, ethics and professional organizations are also topics included in discussion.	3	0	3
IND	462	-	Furniture Design II <i>Course Description:</i> This course is a survey of contemporary furnishings from the end of the Victorian period to present day, emphasizing the masters of contemporary furniture design and current trends.	2	2	3
IND	471	-	Technical Services I <i>Course Description:</i> An exploration of the fundamentals of lighting & acoustic design and detail of various calculation methods for proper levels and fixture specifications, especially in theaters & multipurpose halls.	3	0	3
IND	416	-	Graduation Project Research <i>Course Description:</i> A seminar course to assist students in preparing foundation for final project to be conducted in IND 517 Graduation Project.	2	0	2
ARCH IND	4XX 4XX	-	Elective I <i>Course Description:</i> Students are required to take one course from the Elective Courses List	2	2	3
				14	8	18

Third Year						
Second Semester						
Course	Code	Pre Requisites	Course Title	Lec.	Lab	Cr.
IND	491	IND 415 IND 481	Interior Design Internship <i>Course Description:</i> With the assistance of the faculty advisor, each student will identify an internship with a local interior design firm. All interns will meet periodically as a group with the faculty advisor to report on experiences. The faculty advisor will reinforce new skills learned in the office and provide counseling. Students will be required to keep a notebook of their observations.	-	-	9
Third Year						
Third Semester						
Course	Code	Pre Requisites	Course Title	Lec.	Lab	Cr.
IND	572	IND 471	Technical Services II <i>Course Description:</i> The nature of mechanical equipment is explored in reference to architectural and interior design. Heating, ventilating, air conditioning, and plumbing are surveyed with simply calculated applications.	3	0	3
ARCH IND	4XX 4XX	-	Elective II <i>Course Description:</i> Students are required to take one course from the Elective Courses List	2	2	3
ARCH IND	4XX 4XX	-	Elective III <i>Course Description:</i> Students are required to take one course from the Elective Courses List	2	2	3
IND	517	IND 491 IND 416	Graduation Project <i>Course Description:</i> Individualized project designed to incorporate all the skills and body of knowledge gained during eight semesters of design course work.	2	8	6
				9	12	15
Total				95	77	142
Elective Courses:						
• Department of Interior Design: Courses Description						

Students are required to take at least 3 courses from one of the following lists:

Elective Courses						
Course	Code	Pre Requisites	Course Title	Lec.	Lab	Cr.
IND	425	-	Athens Styles in Interior Design <i>Course Description:</i> Furnishings from classical times through the late Athens periods are examined in terms of historic, as well as present day, needs. The relationships of architecture, landscape architecture, furniture, art and decorative arts are discussed.	2	2	3
IND	426	-	Arabian Styles in Interior Design <i>Course Description:</i> This class provides an overview of the main characteristics of Islamic art and architecture. It looks at what influenced the earliest forms of Islamic art and architecture, and examines how these forms have changed from place to place, and from time to time, throughout history.	2	2	3
IND	427	-	Modern Decorative Arts <i>Course Description:</i> This course is a survey of the decorative arts of the world including furniture, interior architecture, textiles, and accessories. Students will study designers, styles, materials and techniques and their influence upon the political, geographical, economic and religious cultures of Africa, Asia, Europe and the Americas.	2	2	3
IND	428	-	The Interior Design in Bahrain & The Gulf Region <i>Course Description:</i> Introduction to recent theories in various disciplines concerning a cultural understanding of graphic design. Theories of mass and popular culture, critiques of creativity, theories of consumption and issues of gulf cultural representation. Emphasis on adaptation of these theories to an understanding of the gulf cultural significance of interior design.	2	2	3
IND	429	-	The Interior Design Criticism <i>Course Description:</i> This course is a study of interior design from a conceptual point of view, including its history, its relation to social and psychological conditions, to philosophical positions, and to other humanistic disciplines. It is the study of the history and evolution of art forms and symbols, including architecture and their relationship to other historical data.	2	2	3
IND	443	-	Conservation of Architectural Heritage <i>Course Description:</i> An investigation of the structural and esthetic features of buildings, as well as their history and role in the community that affects their restoration for public appreciation.	2	2	3
IND	444	-	Lighting Design <i>Course Description:</i> Lighting is presented as a decorative and functional element of design. Special considerations of both elements are covered for residential and commercial interiors. Areas explored include light and texture, color, lighting sources, lighting techniques, fixtures, schedules and switching patterns. Students develop reflected ceiling plans for small residential and commercial projects as well as designing and constructing their own original lighting.	2	2	3

Elective Courses						
Course	Code	Pre Requisites	Course Title	Lec.	Lab	Cr.
IND	445	-	Kitchens & Baths Interior Design <i>Course Description:</i> This course focuses on the fundamental concepts of residential kitchen and bath design. Through a series of lectures, guest speakers, and projects, issues such as space planning, ergonomics, and storage solutions will be addressed. Students will become familiar with plumbing fixtures, appliances, cabinet options, and applications of materials and finishes. Professional practices such as specifications and documentation will be reviewed.	2	2	3
ARCH	411	<u>ARCH 210</u>	Rendering Techniques and Animation II <i>Course Description:</i> The course provides hands on experience to students seeking the use of available 3D rendering and animation tools in their daily work. It goes beyond traditional perspectives and covers dynamic motion animated presentations. Given the fact that 3D animations will help clients to better realize 2D designs.	2	2	3

Ethical Approval Form: Human Research Projects

Please word-process this form, handwritten applications will not be accepted



This form must be completed for each piece of research activity whether conducted by academic staff, research staff, graduate students or undergraduates. The completed form must be approved by the designated authority within the Faculty.

Please complete all sections. If a section is not applicable, write N/A.

1 Name of Applicant	Mohammad A E H Al-Salem	
2 Position in the University	PhD	
3 Role in relation to this research	The Main Researcher	
4 Brief statement of main Research Question	<p>An approach to contextualising globalisation in Kuwait's built environment through emphasising the human dimension in interior architectural education</p> <p>The research hypotheses is as follows:</p> <ol style="list-style-type: none"> 1. Arab architecture and design identity is dynamic. 2. Interior design staff and students in Kuwait are presently conscious of Arab identity only as physical form rather than a more holistic notion of life and culture. 3. The design education system in Kuwait must enhance and encourage developing and renewing local identity. 4. Interior design students in Kuwait should be able to link between design principles and elements and identity determinants. 	
5 Brief Description of Project	Research will examine Arab architectural and design identity in the global era, emphasising on interior design education in Kuwait. Through examining the ways local identity is taught and after discussing various approaches that are concerned with the issue of design and architectural identity in modern life.	

to raise and renew cultural awareness in new design education in Kuwait.

Approximate Start Date:

Approximate End Date:

(Final stage of the research) August 2011
August 2010

6 Name of Principal Investigator or Supervisor

Dr.

Kathleen Watt, Supervisor.

Email address:

Telephone:

kwatt@lincoln.ac.uk

01522 837138

7 Names of other researchers or student investigators involved

N/A

8 Location(s) at which project is to be carried out

UK (University of Lincoln), Kuwait (PAAET), Bahrain (The Kingdom University) & UAE (University of Sharjah).

APPLICANT SIGNATURE

I hereby request ethical approval for the research as described above.

I certify that I have read the University's ETHICAL PRINCIPLES FOR CONDUCTING RESEARCH WITH HUMANS AND OTHER ANIMALS.

Mohammad

08/10/2010

Applicant Signature

Date

Mohammad A E H Al-Salem

PRINT NAME

FOR COMPLETION BY THE CHAIR OF THE FACULTY RESEARCH COMMITTEE

Please select ONE of A, B, C or D below:

☐ A. The Faculty Research Committee gives ethical approval to this research.

☐ B. The Faculty Research Committee gives conditional ethical approval to this research.

12 Please state the condition (inc.
date by which condition must be
satisfied if applicable)

☐ C. The Faculty Research Committee can not give ethical approval to this research but refers the application to the University Research Ethics Committee for higher level consideration.

13 Please state the reason

☐ D. The Faculty Research Committee can not give ethical approval to this research and recommends that the research should not proceed.

14 Please state the reason

Signature of Chair of Faculty Research Committee

Chair of Faculty Research Committee

Date